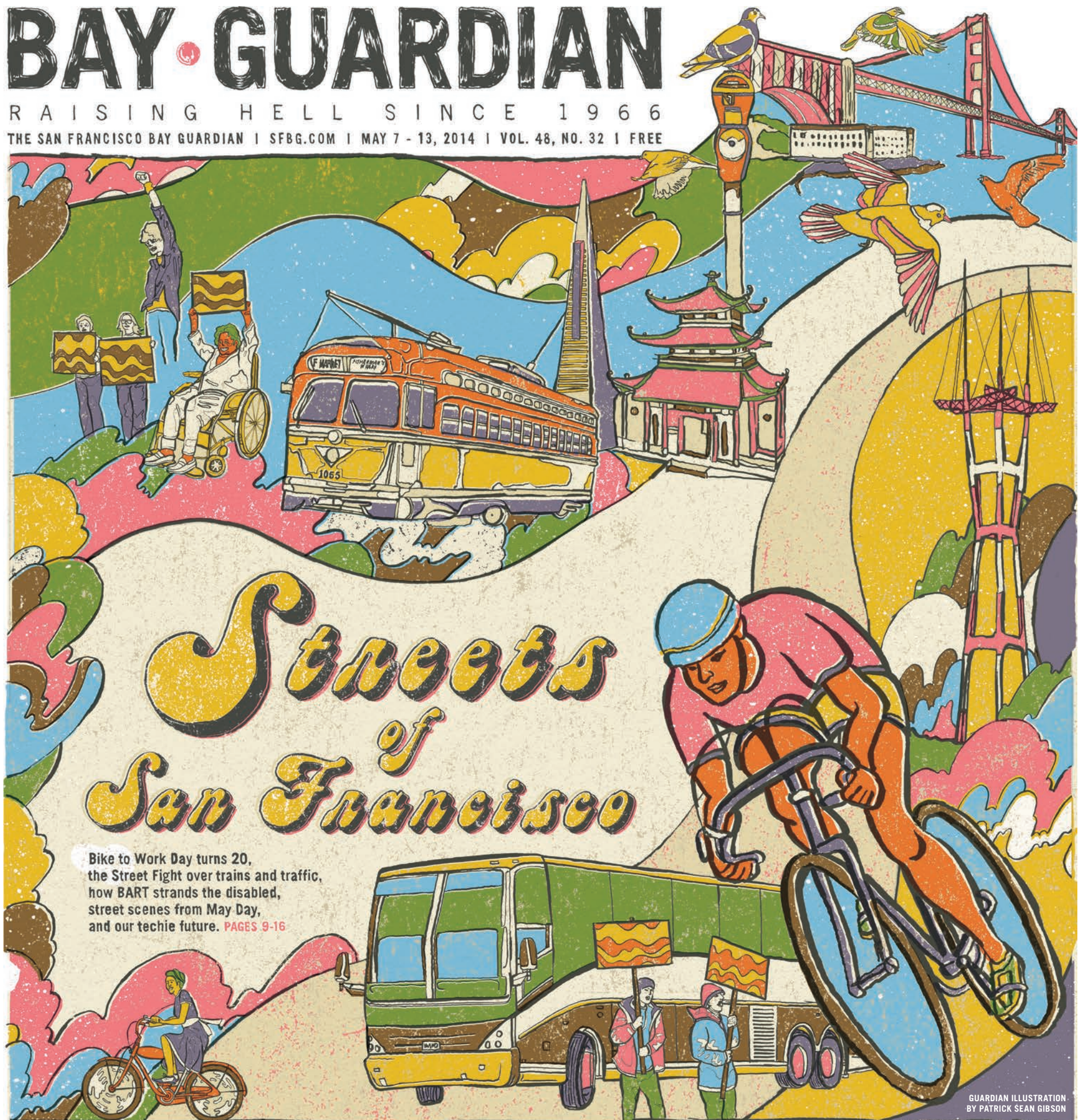


BAY GUARDIAN

RAISING HELL SINCE 1966

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Streets of San Francisco

Bike to Work Day turns 20,
the Street Fight over trains and traffic,
how BART strands the disabled,
street scenes from May Day,
and our techie future. **PAGES 9-16**

GUARDIAN ILLUSTRATION
BY PATRICK SEAN GIBSON

POWER DRESSING

South African allegory 'The Suit' at ACT **P30**

TAKE TO THE SKY

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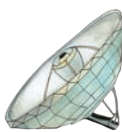
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The San Francisco Bay Guardian is pleased to salute small businesses and recognize local merchants who are creating jobs, keeping neighborhoods lively, and contributing to the community. This year, our third Small Business Reader's Choice Award will be given. What is your favorite small business in the San Francisco Bay Area? Our 2014 Small Business Awards Issue hits stands May 14. Voting will end at midnight on Thursday, May 8. To qualify as a small business your nominee must employ no more than 100 people. One entry per person, please. Visit sfbg.com for more.



DRONE ZONE

So the annual Maker Faire won't be coming to the San Mateo Fairgrounds until May 17-18, but here's a heads up that drones will play a starring role in this year's maker-movement fest. There will be an outdoor drone flying area, two indoor drone areas, and an official drone-flying competition, hosted by a maker known as Game of Drones. One can even play drone beer pong. Visit makerfaire.com for more.

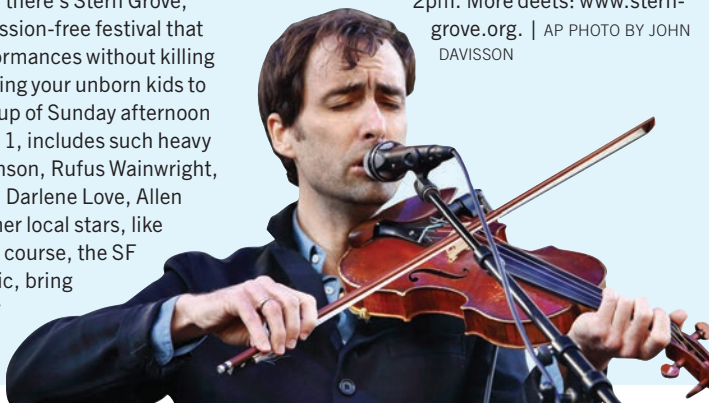
FIGHTING FOR \$15

The fight for a higher minimum wage is gaining steam throughout the Bay Area. Public employee union SEIU 1021 is gathering signatures to place a measure on the November ballot that would raise San Francisco's minimum wage to \$15. And while Oakland mayoral candidate Dan Siegel released a policy paper pushing for a \$15 an hour minimum wage, a potential initiative for the November ballot seeks to raise Oakland's minimum wage from \$8 to \$12.25 per hour. Meanwhile, Oakland City Council considered an ordinance that would enact a citywide minimum wage of \$10.20, but the proposal was held in committee.

GET YOUR GROVE ON

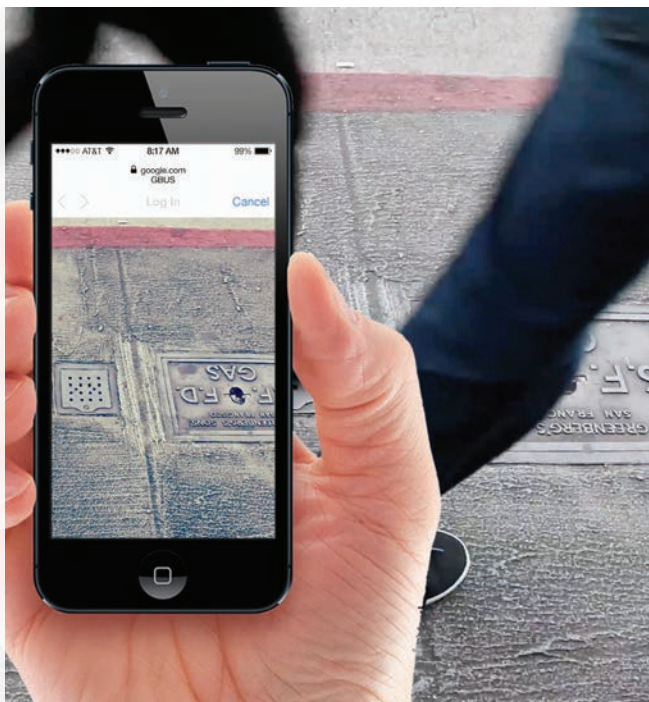
Don't have \$400 lying around to shell out for Outside Lands tickets on Craigslist? You're in good company. Luckily, there's Stern Grove, the summer-long, admission-free festival that provides killer live performances without killing your hopes of ever sending your unborn kids to college. This year's lineup of Sunday afternoon shows, announced May 1, includes such heavy hitters as Smokey Robinson, Rufus Wainwright, Andrew Bird (pictured), Darlene Love, Allen Stone, and plenty of other local stars, like LoCura, Vetiver, and, of course, the SF Symphony. Pack a picnic, bring a jacket (this is summer in San Francisco,

after all) and get there early if you actually want to see the stage — all performances start at 2pm. More deets: www.ssterngrove.org. | AP PHOTO BY JOHN DAVISSON



DON'T B3 3VIL

One local artist is disrupting tech shuttle riders on their own turf: the Internet. Artist David Harris' project DONTB33VIL mimics login credentials of the WiFi routers provided by the tech buses. When Google and Facebook employees login to WiFi, all they'll see is an approximation of the sidewalk their cell phone or laptop is near. Harris said wants to confront tech shuttle riders with an "indeterminate symbol of failure, suggesting that something in their highly-customized interface has gone wrong, while not saying exactly what or why."



SNAPSHOT: STREETS

PHOTO BY @JUMPSTREET1983

Tag your Instagram photos #sfbgsnapshot for a chance to be featured here in next week's paper. Each week we'll pick a new theme, and a new favorite. Next week's photo challenge theme: "back to business," in honor of our upcoming Small Business Awards Issue.

HOME SELLERS FLEE

SF homeowners who sell tend to leave the city, according to new numbers from Paragon Real Estate group. Their findings are like a mini-horror story centered around SF's gentrification:

- 60 percent of sellers are relocating outside San Francisco
- 47 percent of buyers are employed in tech
- 26 percent of homes are getting snagged with "all cash" offers

DOCS LACK FUNDS

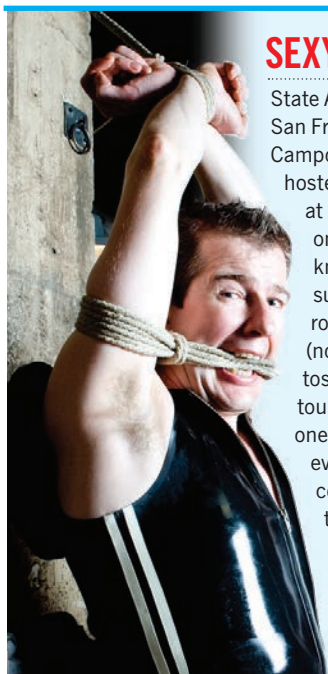
Resident physicians and interns at Oakland's UCSF Benioff Children's Hospital are seeking federal mediation in ongoing labor contract negotiations. The starting salary for resident physicians is \$52,000 — not much for someone tasked with, you know, saving lives, while shouldering the burden of hefty med school loans when Oakland rents are skyrocketing.

CHASE TARGETS SEX WORKERS

Chase Bank unleashed the wrath of the porn industry by taking steps to cancel the accounts of hundreds of sex workers, effective May 11. The bank reportedly explained its decision to bewildered customers by saying their work was deemed to be "high risk." As a private bank, Chase has no legal obligation to do business with anyone, but the implications are disturbing.

SEXY POLITICKING

State Assembly candidate and San Francisco Supervisor David Campos' newest fundraiser will be hosted by the local pornographers at Kink.com, at the Armory Club on May 7. The porn-purveyors, known for ball-and-gag videos, submission wrestling and sex robots, will feature a gyrating (non-nude) exotic dancer, photos with porn luminaries, and a tour of the historic Armory. "He is one of the rare politicians who has ever reached out to me," Kink.com CEO Peter Acworth (pictured) said, "and is unafraid of the association." | GUARDIAN PHOTO BY PAT MAZZERA



RAISING REEL HELL

Here's your latest chance to see excellent, locally made romantic drama *Love and Demons* on the big screen: it'll make its way up to the Smith Rafael Film Center Sun/11 (www.cafilm.org) for a screening with director-writer-star JP Allen and other cast and crew members in person. An intriguing look at modern love, the film follows a dissatisfied couple on the verge of breaking up — until a pair of meddlesome demons enter the picture, nudging these hapless San Francisco mortals into some *really* ill-advised life choices. Made creatively on a shoestring, *Demons* is full of recognizable SF locations — and preserves for posterity some that are no more, including the thematically apropos Red Devil Lounge.

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of the Chicago Times, 1861

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A•A•N



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Critical Mass ride for David Campos

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Chiu for Assembly

BY DEBRA WALKER

OPINION San Francisco is at a crossroads. While some residents benefit from prosperity, an affordable housing crisis coupled with income inequality make this a time of struggle for other San Franciscans.

Our inclusive, diverse culture that has historically made San Francisco a haven for artists, immigrants, and innovators is at stake. Given this, effective progressive leadership is critical to ensuring that our city remains a place where all San Franciscans can afford to live and prosper. That's why I urge you to vote for my friend, President of the Board of Supervisors David Chiu, to represent San Francisco in the California state Assembly.

As president, David has demonstrated an inclusive, unifying leadership style that has had a transformative impact at City Hall. He really listens to everyone, and brings people together to address our city's most critical challenges. He combines rock solid progressive values with a fervent drive to do more than talk — to actually get the big stuff done.

The proof is in the pudding: He's passed more pieces of legislation than any other current supervisor in every major policy arena, and his colleagues have elected him president three times.

David has delivered consistently on our city's most critical issue: affordable housing. A tenant in San Francisco himself for the past 18 years, David has fought to protect and expand affordable housing across the city, leading efforts to build more housing for homeless veterans, transitional age youth, and seniors.

He supported rebuilding dilapidated public housing projects that have been in total disrepair. He has supported the strengthening of habitability standards in housing across the board. He led the charge to create a 10-year moratorium on condo conversions and to prioritize victims of Ellis Act evictions for our city's affordable housing opportunities.

After multiple failed attempts by supervisors over two decades, he passed legislation to finally legalize in-law units, preserving

one of our city's largest existing stocks of affordable housing. David will continue to work to stem San Francisco's affordable housing crisis in the Assembly, including pushing hard to reform the Ellis Act.

David has been a leader on a host of other important issues. An avid biker who doesn't own a car, David has spearheaded groundbreaking environmental legislation, banning the sale of plastic water bottles on city property, expanding urban agriculture, and prohibiting the delivery of unwanted Yellow Pages. He's increased funding for community arts, an issue close to my heart as an artist. He has championed language access for our city's immigrants, and fought for the reunification of LGBT immigrant families.

Under his leadership, San Francisco is the first city in the country to establish the right to civil counsel for low-income residents being denied basic human rights such as housing, as well as to give workers the right to request flexible and predictable working arrangements to take care of their families. He passed progressive business tax reform that will bring \$300 million of new revenues over the next decade.

When it comes down to it, we have two Assembly candidates, David Chiu and David Campos, who share the strongly held progressive values of the Guardian's readers. I am a longtime supporter of the Guardian and have valued its endorsement in my previous races. The difference lies in style and effectiveness.

I know how urgently San Francisco needs a leader in the Assembly who can bring people together to get significant things done. The challenges and opportunities our city faces demand it. I know David Chiu can do this because he has done it, over and over again, in five and a half remarkably effective years of progressive leadership on the Board of Supervisors.

Please join me in supporting David Chiu for state Assembly. **SFBG**

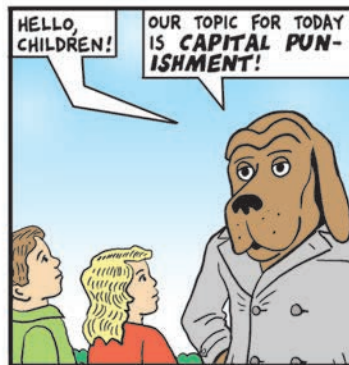
Debra Walker is an artist who serves on the Building Inspection Commission, recently reappointed to that seat by David Chiu.

THIS WAS ABOUT POLITICAL PATRONAGE, PURE AND SIMPLE

THIS MODERN WORLD

by TOM TOMORROW

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YOU SEE, SOMETIMES A CRIMINAL DOES SOMETHING SO BAD, OUR FAIR AND IMPARTIAL JUSTICE SYSTEM HAS NO CHOICE BUT TO IMPOSE THE ULTIMATE PENALTY.



BUT SOMETIMES ONE OF THE DRUGS USED TO ADMINISTER THAT PENALTY BECOMES UNAVAILABLE--AND STATES LIKE OKLAHOMA HAVE TO SCRAMBLE TO FIND AN UNTESTED ALTERNATIVE.



AND THEN SOCIETY COLLECTIVELY RECOILS IN DISGUST AND REPEALS THE DEATH PENALTY ENTIRELY?



TOM TOMORROW © 2014

Politics trumps police oversight

EDITORIAL A proven advocate for the public interest was removed from the San Francisco Police Commission last week. Not only was this a missed opportunity for stronger civilian oversight at a time when the San Francisco Police Department is under federal scrutiny, it raises disturbing implications about how things get done in City Hall.

The Board of Supervisors voted to oust Police Commissioner Angela Chan, voting 7-4 to strike Chan's name from the appointment and replace it with contender Victor Hwang instead. City Hall insiders privately explained that Chinatown power broker Rose Pak, a friend of Mayor Ed Lee who wields great political influence, pressured supervisors to vote for Hwang specifically because she and her allies wanted Chan to be ousted. Supervisors who could not be relied upon to vote for Hwang were even reportedly cautioned that they shouldn't be too vocal about their positions.

A civil rights attorney who proved effective and independent as a commissioner, Chan often direct-

ed pointed questions at police, for example drilling down on the finer details of officer-involved shootings.

Hwang, also a civil rights attorney, is qualified and respected, but he didn't need to replace Chan. There's another vacant seat on the commission — up to Mayor Ed Lee to appoint — so this vote was never about Hwang's qualifications versus Chan's. There was room for both.

This was about political patronage, pure and simple. It was about getting rid of an independent voice and replacing her with the former chair of the "Run Ed Run" committee, which urged Lee to break his pledge and run for mayor — a tradeoff that hurts police accountability.

Having two civil rights attorneys on the Police Commission would have sent a strong signal that the city is serious about addressing police misconduct at a time when SFPD officers are facing federal charges for alleged civil rights violations (see "Crooked cops," March 4).

Supervisors should have called upon Lee to appoint Hwang rather

than ousting Chan. Instead, the board majority was unwilling to challenge the consolidated power of Lee and his well-connected allies, who conducted an antidemocratic closed-door lobbying effort.

Board President David Chiu, who is running for Assembly, stated at the meeting that he'd asked Lee about appointing Hwang to the vacant seat, only to be told: "It is not something that will happen."

So Chiu was unwilling to question the mayor's bizarre refusal to appoint a candidate that Lee's own allies were furiously advocating for. Instead of pushing for stronger civilian oversight of police, Chiu and six other supervisors voted to oust a commissioner with a proven track record.

If elected officials are casting votes for personal advancement, or out of fear that they'll be rendered ineffective as punishment for pissing off the wrong people, then San Franciscans have a big problem: Their local government is beholden to the whims of entrenched power. **SFBG**



BY REBECCA BOWE
rebecca@sfbg.com

Watching the police

Civilian oversight system underfunded and prone to political pressures

NEWS Nearly two years ago, on July 18, 2012, on-duty San Francisco police Officer Mary Godfrey fired her weapon twice, killing 32-year-old Oakland resident Pralith Pralourng in an encounter at Washington and Davis streets.

Following the incident, police said Pralourng was mentally ill and had lunged at Godfrey with a box cutter, prompting her to fire in defense of her own life. Just before it happened, Pralourng had slashed his coworker at Tcho chocolate factory and fled.

Last September, the San Francisco Police Department honored Godfrey with a silver medal of valor for her conduct in that incident. The second-highest possible honor, silver medals are awarded in cases where an officer exhibits "outstanding bravery in the performance of duty," according to a definition on the SFPD website, and "risks his or her life with full and unquestionable knowledge of the danger involved."

However, an internal affairs investigation into the officer-involved shooting remained open at the time that the medal was awarded. In fact, in a May 5 voicemail, police spokesperson Albie Esparza confirmed to the Bay Guardian: "That case is still open, so there is no more information that we are going to release at this time."

More than eight months have passed since Godfrey was honored — and yet the shooting is still under investigation.

The San Francisco Police Commission voted to approve Godfrey's silver medal, along with a list of other medal of valor recipients, at its June 26, 2013 meeting. But it was Commissioner Angela Chan, who was recently denied reappointment to her post in a 7-4 vote by the Board of Supervisors, who cast the lone dissenting vote (See "SFBG Wrap" in this issue).

Chan was later quoted in press reports as saying she believed that awarding Godfrey with a medal of valor before the formal investigative process had concluded seemed to undermine that process. Internal affairs investigations are part of the city's formal process to ensure police accountability. San Francisco also has an independent city department, the Office of Citizen Complaints, which provides civilian oversight by making determinations about citizen complaints alleging officer misconduct.

Chan's dissenting vote prompted a backlash from the San Francisco Police Officers Association. In a

blistering letter dated September 11, 2013, President Martin Halloran informed police commissioners of the POA's "extreme disappointment" in the dissenting vote, also sending a copy of the letter to Mayor Ed Lee.

"Officer Godfrey was extremely upset when I met with her and immediately voiced her regret at having to take the life of another human being," Halloran wrote. "It is every officer's worst nightmare. The emotional and psychological trauma following an officer involved shooting can be severe, and it is absolutely essential that officers involved in these types of incidents receive positive reinforcement, as well as counseling, to reassure them that they did nothing wrong."

Counseling seems appropriate, but Halloran's blanket statement that officers involved in deadly use of force incidents should be reassured that "they did nothing wrong" seems to discount the city's process for determining whether or not an officer's action was justified.

The SFPOA president went on to note that his organization has long complained that "officers are left hanging for months, and in some cases years, before being recognized for their heroic acts, sometimes making them feel more insecure and raising more self-doubts about their actions."

The SFPOA's overt condemnation of Chan for her dissent suggests that the police commissioner faced strong opposition from a politically powerful entity when she came up for reappointment.

More importantly, it suggests that the SFPOA won't hesitate to exert pressure on police commissioners who question the department's actions — and raises questions about why top brass would ignore an open investigation that had yet to establish whether Godfrey "did nothing wrong."

Internal Affairs investigators weren't the only ones looking into this fatal shooting of Pralourng. The OCC, the civilian police oversight board, was also investigating the incident when Godfrey was honored. Almost two years after the fact, the

OCC investigation also remains open.

The OCC's annual report, released March 12, was slated for presentation at the Police Commission on May 7. The 179-page report shines a light on the allegations filed against police officers, the process by which these complaints are investigated and addressed, and the rate at which complaints are sustained and followed up with disciplinary action.



Being a police officer isn't easy, and can be very dangerous — even costing officers their lives in extreme circumstances. The OCC report notes that 75 percent of San Francisco police officers did not have any complaints filed against them in 2013. But of the remaining 25 percent, the report noted that 131 officers had been named in two or more complaints, while another 405 officers had each been flagged in a single complaint.

If the OCC determines that a complaint about officer misconduct is valid, then it is counted as "sustained."

In 2013, according to the report, the OCC received 727 complaints, and closed 722 complaints. Of the 722 that were closed, 43 — or about 6 percent — were sustained.

Of those sustained cases, 91 percent resulted in corrective or disciplinary action by the SFPD, the report noted, ranging from a verbal admonishment to a suspension.

Of the 43 cases that were sustained, 56 percent were for "neglect of duty," the majority of which was issued for failure to collect traffic stop data. That was followed by "unwarranted action" at 24 percent, "conduct reflecting discredit represented" at 10 percent, "unnecessary force" at 7 percent, and "discourtesy" at 3 percent.

A synopsis of the "unnecessary force" findings provides examples, such as an incident in which "a sergeant and officers used unnecessary force when without cause, they entered a residence, grabbed, detained, arrested and removed an occupant from the residence, and took him to the ground."

But according to the report, "By far the most frequent finding in all allegations was 'not sustained,'" reflecting the outcome of 61 percent of allegations in OCC complaints.

The determination "not sustained" isn't the same as finding that an officer acted appropriately, nor does it mean a complainant made false allegations. Instead, the finding is issued when "there is not a preponderance of evidence to prove or disprove," the allegation, OCC Executive Director Joyce Hicks told us.

Put more simply: An officer responds to a complainant with a contradictory account, and since there isn't enough evidence to prove otherwise, the case is closed.

"Officers were found to have engaged in proper conduct in 25 percent of the allegations," the breakdown continued. "Complainants' allegations were 'unfounded,' or not true, in 2 percent of the allegations."

A chart of "findings closed" in 2013 (a separate measure from complaints) showed that out of 2,183 findings, just 72 — or 3 percent — were sustained. The vast majority, 1,337 were "not sustained."

A breakdown showing the nature of complaints filed reveals that five allegations of unnecessary

use of force were sustained in 2013, while 167 were not sustained, out of a total of 208 complaints alleging unnecessary use of force.

At the end of 2013, according to the OCC report, the civilian oversight board "continued to investigate three officer-involved shootings. Two of these shootings resulted in the death of the suspect. In 2013, the OCC closed two 2011 officer involved shooting cases with no sustained findings."

Hicks noted that she faces budgetary constraints that have prevented her from hiring more investigators, an ongoing problem at the OCC. "We still don't have the best practices number of cases," she said, noting that the City Controller had issued a 2007 audit stating that investigators should be handling no more than 16 cases at once, while "my investigators' caseloads have never fallen below 21."

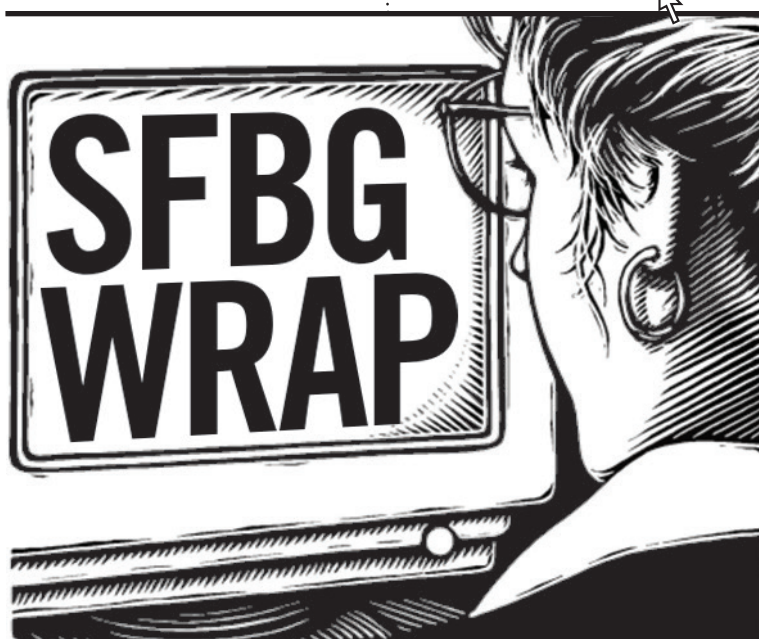
Aside from its investigations into citizen complaints, the OCC also makes policy recommendations. Following a number of officer-involved shootings in 2012 involving mentally ill individuals, the OCC issued a set of recommendations on handling responses to individuals experiencing mental crisis — the exact sort of situation that led to Pralourng's death in 2012.

Samara Marion, an attorney with the OCC, noted that one recommendation pertains to how the Firearm Discharge Review Board, which evaluates whether a shooting was justified, performs its analysis. Rather than merely relying on the internal affairs and homicide reports, Marion said, the OCC recommendation is to "have the training division do an analysis that's point by point," so that the determination is made taking into account "all of the decision-making and tactical steps leading up to the officer-involved shooting."

That work is expected to continue, but as far as the Police Commission is concerned, it will have to go forward without input from Chan, who had planned to take a close look at officer-involved shootings in her next term.

"It was shameful and outrageous what happened, because I was targeted for doing what I believe in," Chan said later. But she said political pressures thwarted that goal.

"What happened was not really about me," she continued. "It was about whether something as important as a civilian police oversight body should be politicized." **SFBG**



POWER PLAY UNSEATS SF POLICE COMMISSIONER

Police Commissioner Angela Chan fought the federal government as it unjustly tried to deport undocumented San Franciscans who were guilty of no crimes, and won. She fought to arm the SFPD with de-escalation tactics instead of Tasers, and won again.

But at the April 30 Board of Supervisors meeting, Chan lost. The board denied her reappointment to the Police Commission, and seven supervisors voted to appoint her opponent, Victor Hwang, instead.

The decision came after heated backdoor politicking by Chinatown political leader Rose Pak, insiders told us. Politicians involved would only speak on background, for fear of reprisal from Pak, yet indicated that Pak felt Chan did not consult often enough with Chinatown interests and focused too broadly on issues of concern to other communities.

Chan gained national recognition for her work against Secure Communities, challenging a provision that allows U.S. Immigration and Customs Enforcement to call for illegal holds of undocumented persons they'd later like to deport. Pak came out swinging against Chan in the wake of those battles, we were told.

"It's a sad day for the immigrant rights movement when a strong leader cannot be reappointed," Sup. Eric Mar said just before the vote.

After Sup. Katy Tang introduced the motion to strike Chan's name from the appointment, and replace it with Hwang's, other supervisors noted the obvious elephant in the room — there was not only one vacant seat on the police commission, but two.

Supervisor John Avalos suggested the Board of Supervisors make a motion to request the mayor appoint Hwang himself, allowing for both Chan and Hwang to be appointed.

But Board of Supervisors President David Chiu said he'd asked Mayor Lee that very question to no avail. "It is not the practice of the mayor to solve difficult decisions of the board," he said. "It's up to us."

Sups. Mark Farrell, Scott Wiener, Malia Cohen, London Breed, Jane Kim, Tang and Chiu voted to strike Chan's name from the appointment, and to vote to appoint Hwang instead. (Joe Fitzgerald Rodriguez)

LAWSUIT TO HALT TECH SHUTTLE PILOT

The road to regulating Google buses has a new pothole: a lawsuit.

A lawsuit filed in San Francisco Superior Court May 1 demands the San Francisco Municipal Transportation Agency's commuter shuttle pilot program be put on hold while a full environmental review is conducted under the California Environmental Quality Act.

"We know that these buses are having devastating impacts on our neighborhoods, driving up rents and evictions of long-time San Francisco residents," said Sara Shortt, executive director of the Housing Rights Committee of San Francisco and one of the lawsuit petitioners. "We've protested in the streets and taken our plea to City Hall to no avail. We hope to finally receive justice in a court of law."

The suit was filed against the City and County of San Francisco, Mayor Ed Lee, the Board of Supervisors, the SFMTA, Google,

Genentech, Apple, and a handful of private transportation providers. It alleges the tech shuttle pilot project is in violation of the California Vehicle Code, which prohibits any vehicle — except common carriers (public buses) — to pull into red zones that are designated as bus stops. It also alleges the city abused its discretion and violated the CEQA by exempting the shuttle project from environmental review. (Joe Fitzgerald Rodriguez)

ETHICS COMPLAINT TARGETS ANTI- CAMPOS FLYERS

Several San Francisco neighborhoods over the last week have been targeted with illegal campaign flyers against Assembly candidate David Campos — breaking both state election laws requiring the group and its funding source to be identified and local laws against placing political flyers on utility poles and other surfaces.

Former Ethics Commission Eileen Hansen this week filed a complaint about the guerilla campaigning with the California Fair Political Practices Commission, which has jurisdiction over state races.

"I am asking for the intervention of your office into what appears to be a blatant and arrogant violation of campaign finance reporting and disclosure laws in California's 17th Assembly District Primary Election," Hansen wrote in the April 30 letter. "As you well know, the political climate in San Francisco is quite sensitive, and nerves are raw. If this violation is allowed to continue, it will have a chilling effect on the entire election and further alienate voters, and potential voters."

The race between Campos and David Chiu has indeed gotten more heated in recent weeks, but Chiu campaign manager Nicole Derse denies that the campaign has any knowledge or involvement with the illegal campaigning: "We think everyone in this race should be transparent."

In her letter, Hansen casts doubt on the Chiu campaign's claims of innocence: "The wide distribution, professional design, and overnight appearance in distant locations strongly suggest that these flyers have been produced and distributed by a funded political organization aligned with Assembly candidate David Chiu, whose aim is to attack and discredit Chiu's opponent David Campos."

And she even identifies a leading suspect in this illegal campaigning:

Enrique Pearce and his Left Coast Communications firm, which has a history of dirty tricks campaigning on behalf of Mayor Ed Lee and other establishment politicians. Hansen notes that the flyers appeared right after the registration of a new campaign committee, San Franciscans for Effective Government to Support David Chiu. Although the group hasn't reported any fundraising yet, its contact phone number goes to Left Coast Communications and Pearce, who hasn't yet returned our calls on the issue.

The anti-Campos mailers include some nasty and misleading charges, labeling Campos "City Hall's Hypocrite" by falsely claiming Campos ignored rising evictions until he decided to run for the Assembly and that he was concerned about Google buses but wanted to charge them less than \$1 per stop.

"This is a secretly funded shadow organization aligned with David Chiu, committing a desperate move that is as illegal as it is false in its claims," Campos told us, saying he hopes the FPPC is able to stop and punish those involved. (Steven T. Jones)

CALL FOR INCREASED YOUTH FUNDING

José-Luis Mejia says he's seen a little bit of everything in his work with transitional-age youth.

A few have died suddenly; others wound up incarcerated. Then there are those who beat the odds by attending top-level universities, opening up their own businesses, or dedicating themselves to public service.

As associate director of Transitional Age Youth San Francisco, Mejia was part of a grassroots coalition that has been working for about two years on crafting a measure that aims to increase funding for youth programs.

It culminated with the April 30 introduction at the Board of Supervisors of a suite of new proposals to support youth programs, including a pair of charter amendments that will appear on the November ballot.

An amendment sponsored by Sup. John Avalos would renew the existing Children's Fund, renaming it the Children and Youth Fund, and increasing the property-tax set-aside that supports it from three cents per \$100 of assessed valuation to five cents. Funding would be designated for programs set up to aid "disconnected transitional-aged youth," including homeless or disabled youth. A second charter amendment

would extend the Public Education Enrichment Fund (PEEF), another source of funding for youth programs.

Avalos has strong support on the Board of Supervisors, but the Mayor's Office has reportedly been pressuring supervisors not to support Avalos' measure.

"We're experiencing growth and speculation that is lifting many boats, but not lifting all boats," Avalos noted April 30. "And some of the people who are not doing so well are children and families." (Rebecca Bowe)

RISE UP

THURSDAY 8

12TH ANNUAL HUMAN RIGHTS AWARDS

Palace of Fine Arts, 3301 Lyon, SF. www.human-rightsaward.org. 6-8:30pm, \$115. Each year, the Human Rights Awards honors the inspiring individuals and organizations who create radical change and real democracy. This year, they are honoring the 50 year anniversary of the Freedom Schools, anti-GMO activist María Estela Barco Huerta, and the Cuban Five, Cuban intelligence agents arrested in the United States while infiltrating anti-Castro organizations openly plotting attacks against the Cuban people. The evening will feature dining, dancing, and a presentation of the awards.

WISE LATINAS: WRITERS
ON HIGHER EDUCATION

Modern Times Bookstore, 2919 24th St., SF. www.moderntimesbookstore.com. 7-9pm, free. For some Latinas, college, where they are vastly underrepresented, is the first time they are immersed in American culture outside their homes — and where the values of two cultures often clash. *Wise Latinas: Writers on Higher Education* is an anthology exploring this experience. This event will feature four Bay Area based contributors to anthology — Blanca Torres, Ingrid Rojas Contreras, Erika Martinez and Yalitza Ferreras. Attend to hear more about the anthology and a discussion.

FRIDAY 9

DIRTY ENERGY, CLEAN SOLUTIONS:
CLIMATE CONFERENCE 2014

Unitarian Universalist Church, 1187 Franklin, SF. www.350bayarea.org. 7-9:30pm, \$30 or \$23 for students. Friday night will be the kick-off event for a three-day interactive conference that will feature activists and leading scientists addressing technical and political climate topics in the Bay Area and beyond. Topics to be addressed include fracking, fossil fuels, and clean energy solutions, plus workshops and training sessions on how to live green. Expert scientists and activists will present cutting-edge information that will significantly raise our effectiveness as climate activists.

SATURDAY 10

PUBLIC UPDATE AND OPEN HOUSE
ON OCEAN BEACH PROJECTS

County Fair Building, 1199 Ninth Ave., SF. www.spur.org. 9am-12pm, free. The Ocean Beach Master Plan, a vision for San Francisco's western coast, recommends ways to improve coastal access, restore ecological function, and protect critical infrastructure in the face of chronic erosion and sea level rise. Three projects — addressing coastal management, transportation, and open space — are currently underway to carry those recommendations forward. The project teams will be on hand to discuss their work and get your ideas and feedback.

TUESDAY 13

EXAMINING RACIAL EQUITY IN SF EDUCATION

California Historical Society, 678 Mission, SF. brownvboardat60.eventbrite.com. 5-8pm, free. Join the San Francisco Human Rights Commission, the Lawyers' Committee for Civil Rights, the University of San Francisco School of Education and Coleman Advocates for Children and Youth for a conversation honoring the 60th anniversary of the Brown v. Board of Education court decision. The event will focus on the continuing legacy of Brown v. Board of Education and the successes and continued challenges of achieving racial equity in the San Francisco schools. The evening will include historical context, student reflections, and an interactive panel discussion. **SFBG**



BY STEVEN T. JONES

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STREETS When the first Bike to Work Day was held in San Francisco 20 years ago, cyclists had little support in City Hall. But on May 8, almost every one of the city's top political leaders will take part in Bike to Work Day, pledging their support to an increasingly popular and important transportation option.

In fact, Bike to Work Day has become such an anticipated event in San Francisco that city officials and cycling advocates in recent years have used it as the deadline to unveil the latest high-profile bike project to demonstrate the city's commitment to cycling.

This year, it's the new contra-flow bike lanes on lower Polk Street, an important connection from Market Street to City Hall that helps cyclists avoid dangerous, car-centric Van Ness Avenue or Larkin Street — without having to illegally cut up the one-way section of Polk.

When that \$2.5 million bike and pedestrian project — with its attractive landscaping, pedestrian bulb-outs, pretty green lanes, and trio of special bike-only signal lights — was officially opened on May 2, bike activists kept circling the new lanes as if they were doing victory laps.

"I cannot think of a better way to kick off Bike Month in the Bay Area and the 20th anniversary of Bike to Work Day, coming up May 8, than to celebrate what I think is the most beautiful, functional, well-designed, and what is probably going to be the best used piece of bike infrastructure in our city," San Francisco Bicycle Coalition Director Leah Shahum said at the ribbon-cutting ceremony.

She and the others who spoke at the event praised the city officials who moved quickly to complete this project, calling it a testament to the growing political will to make streets safer and more welcoming for cyclists.

"I will be honest, we put a lot of pressure on to get this done by Bike to Work Day," Shahum said. "We really wanted to make sure you all and the folks throughout this city could, this year, for the first time in San Francisco's history, make a safe and comfortable and direct link from Market Street...to City Hall."

Building high-profile, separated cycletracks to the steps of City Hall seems to symbolically mark the arrival of cyclists into the political mainstream.



Cycling to City Hall

Bike to Work Day's 20th anniversary shows how far we've come, but funding shortfalls show how far we have to go to create safe streets

TIMES HAVE CHANGED

Twenty years ago, California Bicycle Coalition Director Dave Snyder was the head of SFBC, and he was able to persuade only one member of the Board of Supervisors to participate in that first Bike to Work Day.

"I should give a shout-out to Tom Ammiano because he was the first supervisor to care enough to ride on Bike to Work Day, back when the Board of Supervisors didn't really care about cycling," Snyder told us.

"These days, it's not uncommon for supervisors to ride for transportation, but back then none did."

Shahum remembers it as well, back before the SFBC was one of the city's largest member-based political advocacy organizations.

"Twenty years ago, Bike to Work Day was a fun but sort of lonely event," Shahum told us, noting how the number of cyclists on the road has exploded in recent years. "Riding on a regular Thursday during rush hour feels like Bike to Work Day used to feel 20 years ago."

But Snyder and Shahum said the universal statements of support for cycling that emanate from City Hall these days are only half the battle.

"It's a good idea to promote bicycling as a mainstream activity, and we won that battle," Snyder said. "Now, we have to get them to put their money where their mouth is."

With cycling projects receiving less than 1 percent of the city's transportation funding, and city offi-

cials so far unwilling to pay for the projects that would allow the city to meet its official goal of 20 percent of all vehicle trips being by bike by the year 2020, Snyder said, "We haven't accomplished that second goal yet."

"We hear them all talk about investing money in bike infrastructure," Shahum told us, "but now the decision makers need to do it."

A report released in December by the Budget and Legislative Analyst's Office shows that San Francisco spends less per capita on bike infrastructure, at just over \$9 annually, than other bike-friendly US cities such as Portland, Minneapolis, and Seattle. And it found the city would need to spend about \$580 million to reach its official goal of 20 percent bike mode-share by 2020.

Even meeting the SFMTA's more moderate Strategic Plan Scenario — which aims to reach 8-10 percent mode-share by 2018 by creating 12 miles of new bike lanes and upgrading 50 existing miles and 50 intersections — would require \$191 million. That's \$142 million more than the SFMTA has budgeted for the work.

FUNDING PITCH

At the May 2 event on Polk Street, city officials used the new project to call on voters to approve a pair of transportation funding measures proposed by Mayor Ed Lee for the November ballot — an increase in the vehicle license fee and a \$500 million general obligation bond —

which the Board of Supervisors will consider later this month.

"Do you guys like what you see here?" SFMTA Director Ed Reiskin told the crowd, eliciting a rousing response. "Would you like to see more of this kind of work all over San Francisco?"

Then Reiskin connected that goal to the fall ballot measures, the lion's share of which will go to Muni improvements.

"With the funds we have, there's only so much of this we can do and we know the need is so great to make biking and walking a safer and more attractive means of getting around the city. If we want to do more of this, we're going to need more support in November," Reiskin said.

The city has made significant progress on new bike infrastructure in recent years, after a legal challenge of the city's Bicycle Plan stalled projects for four years. Ben Jose, a spokesperson for the SFMTA, told us the Polk project is the 52nd of 60 bike improvement projects from the Bike Plan.

"And those that are left are signature projects like this one," Jose said at the event, referring to high-profile bike lanes along Bayshore and Masonic boulevards, on upper Polk Street, and along Second Street that are among the bike projects now in the pipeline. But the city hasn't yet devoted the resources to completing the city's bike network.

"We want to do more projects like this with money from the fall

ballot measure," Rachel Gordon, a spokesperson for the Department of Public Works, told us. "We don't have enough money in our general fund to do these projects and we hear loud and clear the streets need to be safer for bicyclists and pedestrians."

LITTLE PROJECT, BIG GAIN

The new bike lanes on Polk are only a few blocks, but it is those kinds of small but critical connections that determine whether cycling in the city is safe or scary.

"I want to know that I can bike safety going north and south on Polk Street, which is why I strongly, strongly support our protected bike lanes on Polk Street, so this is super exciting. As a beginning cyclist, these are the kinds of routes I need to see to get out of my car and onto a bike, so I'm really excited this is the direction our city is moving in," Sup. Jane Kim said at the event.

Reiskin noted how awkward and unsafe it has been to get from Market Street to City Hall or up Polk Street: "Physically, it's a pretty small project, but it's so critically important for those of us who do get around by bike."

Cyclist Shannon Dodge also spoke at the event, describing her previously awkward commute to work from the Mission District to Russian Hill: "It might look like a tiny stretch of bike lanes to most people, but to me and lots of other people it will make a huge difference. It means we can turn now directly onto Polk Street and we can do it safely."

She also compared cycling in San Francisco today to the days just before Bike to Work Day began.

"Twenty-one years ago this month, I moved to San Francisco from the East Coast. I came in a van with three friends, so I didn't bring a lot of possessions. But I did bring my bike and I've been biking in San Francisco ever since," Dodge said.

Back then, in her younger days, she didn't mind battling for space on the streets of San Francisco.

"When I first moved here, just out of college, safety was not that important to me. I kind of enjoyed the adrenaline rush of being out on a bike in traffic," she said. "But now I'm a mom. I have a 3-year-old son, and my husband and I bike our son to and from his preschool everyday. And on the weekends we explore the city, which usually means he's on one of our two bikes. Pretty soon, he'll be riding his own bike out of San Francisco streets. So safety is incredibly important to me, as it is to all families." **SFBG**



BY JASON HENDERSON
news@sfbg.com

STREET FIGHT San Francisco — already overwhelmed with private automobiles — faces a grim future of gridlock unless there is a radical change in how we think about city streets, parking, and regional transportation.

The facts are clear. Every day there are 1.7 million private car trips to, from, or within the city, according to the city's transportation plan. Coupled with almost 10,000 vehicles registered per square mile, San Francisco today has one of the densest concentrations of cars on the planet, more than any peer city in the United States. In the business-as-usual scenario, the streets are forecast to absorb another half-million car trips. By 2040 there will be 2.2 million car trips on the exact same street grid we have today.

This is madness and it is dysfunctional for everyone. If you think Muni is unreliable now, it will be useless in 2040 as it stalls in the morass of 2.2 million car trips jammed onto city streets. Pedestrian injuries and deaths will rise with another 160 cars hitting pedestrians annually, simply due to oversaturation of automobiles. Cyclists might be able to weave around the stalled traffic, but it will be an ugly scene that fouls the air. Motorists will be stuck in their own gridlock, evermore impatient, distracted, honking, lurching through blocked intersections, sneaking through yellow lights, blocking crosswalks, double parking, and irritated with fellow

Carmageddon cometh

San Francisco needs to radically rethink its transportation system to avoid gridlock

drivers and everyone around. No one will be happy

This does not have to be. The city's transportation agency hopes to reduce car trips from 1.7 to 1.6 million by 2018, a modest goal but barely holding the line. Reducing existing car trips by 100,000 while also adding thousands upon thousands of housing units and jobs, most coming with more parking, will quickly undo this humble ambition. The city can do more and the data show us that there are many opportunities.

Consider that 68 percent of car trips within San Francisco are less than three miles. That's 650,000 car trips per day that are generally pretty short — with a bicycle it's less than a half-hour ride on even terrain. If the city were able to get half of those car trips to switch to bicycle trips, it would be well on its way to averting carmageddon.

A more ambitious goal, increasing cycling to 20 percent of all trips, is the official city policy adopted by the Board of Supervisors. That's 500,000-600,000 trips by bicycle every day, most of which can take place within that three-mile range, especially if cleverly arranged "wiggles" (level routes circumventing steeper hills) are laid out on the most logical corridors. But to carry that many cyclists, real space has to be allocated for them.

Out at San Francisco State University, where I teach a new Bicycle Geographies course that aims to increase cycling to the campus, there is tremendous opportunity to shift these kinds of short trips to bicycling. For students, faculty, and staff, bicycling is compatible with rapid transit, particularly for the "last mile" segments, such as between BART and SF State.

**BY 2040
THERE WILL BE
2.2 MILLION
CAR TRIPS ON
THE EXACT SAME
STREET GRID
WE HAVE TODAY.**

Bicycling is also a way to relieve local bus and light rail transit crowding — the 28 bus line on 19th Avenue, for example, is often jam packed and the city has only modest goals to improve that key line. Unlike transit or highways, bicycles do not require costly, long-term capital investment or operating funds and so can be deployed much more quickly.

It will be decades and cost hundreds of millions to improve the M-line, only now in the planning phase. We can lay down cycletracks much more quickly. Bicycling is also among the most equitable forms of urban transportation because it is affordable and accessible to almost everyone. This is obviously relevant to working-class students at SF State.

SF State has a memorandum of understanding with the city that obliges the university to reduce drive-alone automobile trips to campus, and the campus will not build any more car parking. With 4 percent of commute trips to SF State by bicycle (and only 2 percent among faculty) there is potential to increase the mode-share of bicycling as a path to reducing greenhouse gas emissions and auto trips.

The spatial proximity to Daly City and Balboa Park BART stations, as well as the Excelsior and Sunset, all under three miles from campus, means that the bicycle is well-suited to be a substitute for many short-range automobile trips and help the campus meet its goals. Yet what my students have found this semester is that it is all but impossible to bike safely to and from SF State, and the southwestern quadrant of San Francisco is largely left out of current bicy-

cle planning in the city.

Taking multiple bicycle field trips over the past few months, we surveyed the opportunities for making safe routes to campus and envisioned what it would take to increase cycling to 20 percent of trips to and from SF State. Starting with the Balboa Park station, which is next to a deplorable tangle of freeway ramps, we ask what it would look like if fully-separated cycletracks were built on Geneva or Ocean avenues. These could connect City College and the Excelsior, and by way of a westward and southward jog, to a bicycle boulevard on Holloway Avenue, enabling a safe and convenient, 1.7-mile, 15-minute bike ride to SF State. Expanding the nascent Bay Area Bike Share to connect SF State and Balboa Park BART would create even more opportunity for cycling.

To the south of SF State, Daly City BART is a 1.4-mile, 10-minute bike ride that is daunting and poorly signed. It could be made safe and inviting with bicycle boulevards on streets parallel to traffic-clogged 19th Avenue and Junipero Serra. Borrowing from signature bicycle and pedestrian bridges in Pleasant Hill and Berkeley, perhaps there is an opportunity to build a bridge across Brotherhood Way toward the BART station, leveling an otherwise steep climb that discourages cycling.

To the north of campus, describing the designated 20th Avenue bicycle route as "a bit of a challenge" is an understatement. Cyclists must thread a cluttered shopping mall parking lot and overbuilt wide streets, and then

confront a median blockading the way across Sloat Boulevard. While the megaproject to improve the M-line could include a cycletrack on this stretch of 19th Avenue, we should not wait a generation to increase cycling between SF State and the Sunset. The 20th Avenue route can be made welcoming now, with a fully-separated cycletrack and fixes on the Sloat intersection.

SF State, probably one of the most diverse campuses in the nation, has highly motivated students seeking real solutions to the huge problems society faces. The students are coming of age under extreme pressure of economic inequity and ecological duress, but they also see ways out of the mess created by the wasteful car culture and its linkages to ecological and social problems. They want to act now, and unlike past generations, they are shunning driving and many of them desire to reside in livable cities that offer choices for how they get around.

But what we have found this semester is that the campus is extremely isolated, difficult to access by bicycle, and walled-off

by car sewers. Older, uninviting bicycle lanes are fragmented, disjointed, and seem to be an afterthought. With imagination, ingenuity, and political will, this can be remedied with bicycle improvements that cost far less than adding more car lanes and parking to the campus or surrounding area. And this would go much further at improving quality of life for neighbors who now have to put up with campus-generated traffic. Keeping the status quo, which means even more car trips but within the same space, is a dead end.

TRANSBAY DREAMS

Speaking of dead ends, San Francisco seems to specialize in dead-end train projects. The Central Subway, which is experiencing cost overruns and possible mismanagement, is one of these dead ends. There is no current option to have trains exiting to Geary or onto Columbus and possibly running on Lombard into the Marina, and that is a shame. Having the subway exit to the surface is probably the only way to make this project worthwhile.

There's another dead end train project at the Transbay Terminal

in downtown San Francisco. Yet unlike the Central Subway quagmire, I am impressed with the scale and possibilities for the Transbay Terminal project and there is opportunity to fix this dead end. Going back to the city's business-as-usual traffic forecast,

SAN FRANCISCO SEEMS TO SPECIALIZE IN DEAD-END TRAIN PROJECTS.

in 2040 car trips into the city from the Bay Bridge would increase 18 percent, and by 21 percent from San Mateo County. Aside from scratching my head wondering where exactly all of these cars are supposed to go, we simply need to stop this onslaught before the city

becomes too dumb to move.

BART cannot solve it alone, as it will probably approach half a million riders per day by 2016, placing many downtown stations at or near capacity. BART also does not run all the way down the Peninsula. Sometimes there are back-of-the-envelope proposals to build a second BART tunnel under the bay, but this idea should be weighed against another idea. Rather than build a second BART tunnel to Oakland, how about a joint Amtrak California/Caltrain tunnel under the bay, and creating a true Grand Central Station of the West at Transbay? Let's punch through the dead end currently planned for the east end of the Transbay Terminal "train box" and truly connect Northern California by rail.

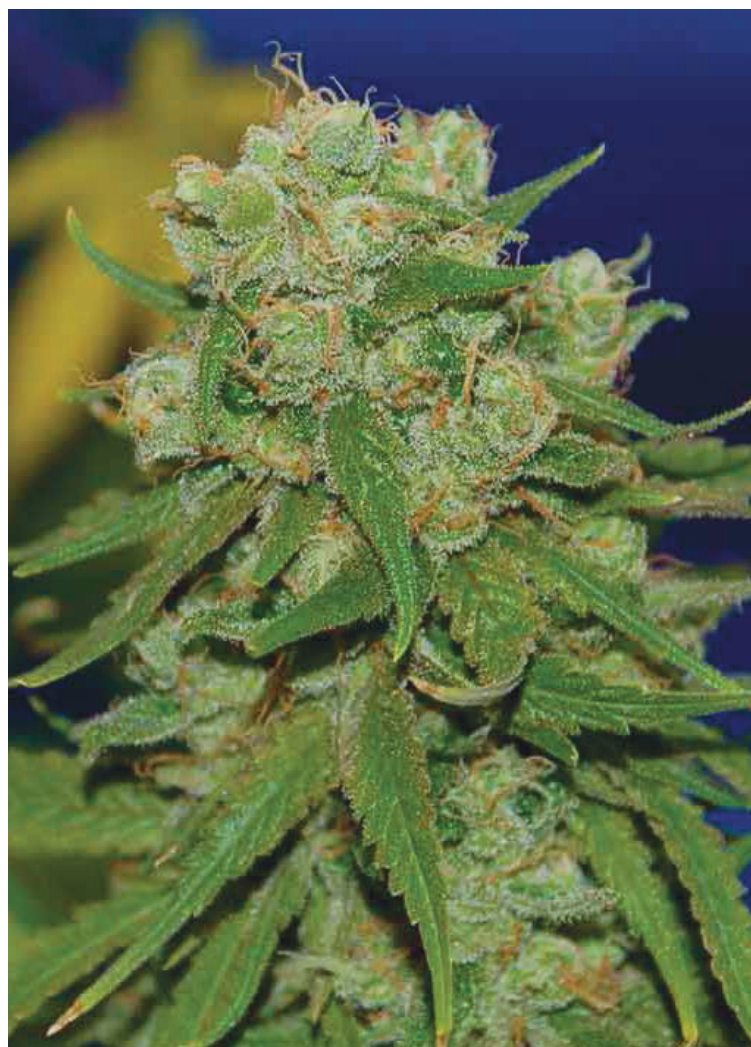
This does not need to be high-speed rail, but rather the conventional, off-the-shelf electric rail already planned for Caltrain, of the variety that operates in the northeastern US and much of Europe — efficient, high capacity trains that can travel 100-120 mile per hour comfortably and safely. In conjunction with a new transbay rail tunnel, the Capitol

Corridor should be electrified and right of way captured from the freight railroads. One could take an electrified "baby bullet" from San Jose, through San Francisco, and continue to the East Bay and Sacramento. As Caltrain is electrified to the south, let's also electrify the Altamonte Commuter Express trains, bring them across a rebuilt Dumbarton Bridge, and run high-frequency rail service into the new Transbay Terminal.

Understanding that this will take time to build, in the short term the Bay Bridge should be reconfigured to have bus-only lanes (and a bicycle lane on the bottom deck of the west span) and a greatly expanded AC Transit service that can relieve the looming BART crowding to the East Bay.

How to pay for these transbay dreams? A transbay rail project could get funding from Amtrak and other federal sources, requiring our congressional delegation to work for it. The state gasoline tax or eventual carbon taxes, and revenue from tolling Bay Area freeways, should be in the mix. The 101 and 280 should be tolled as well as the Caldecott

CONTINUES ON PAGE 12 >>



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CARMAGEDDON COMETH

CONT>>

Tunnel and I-80 in the East Bay, with revenue directed at electric rail in the long term and regional buses short term. And while people are talking about reforming Proposition 13 to end the artificially low property taxes on commercial land, let's remember that transit — whether Muni, BART, or Caltrain — brings massive value to commercial property owners. They should be realistically expecting to pay in. In short, there are possibilities and ways to do this.

Here's one small additional idea for raising seed money: In the wake of the Google bus controversy, the SFCTA, SFMTA, SF Planning Department, and City Attorney's Office should assemble a crack team of California Environmental Quality Act experts and send them (on Caltrain and bike share!) down to comment on every large-scale suburban office project proposed in Silicon Valley. For example, Mountain View, where Google has its campus, is effectively displacing part of its transportation and housing responsibility to San Francisco.



As part of the CEQA mitigation for these suburban office projects, San Francisco ought to be demanding that Google/ Mountain View contribute to paying for the Transbay Terminal and electrifying Caltrain (a separate fund would be directed to affordable housing as mitigation for displacement). This is a similar line of reasoning to the May 1 lawsuit against the Google bus pilot, but it draws in those responsible for the poor planning in suburban sprawl. Regardless, the city ought to take a look at a CEQA mitigation angle for addressing the impacts these suburban decisions are having on the city.

PRAYING FOR ENLIGHTENMENT

One last point about transit finance: I sure hope Mayor Ed Lee, his political advisors, and all those religious ministers who complained about paying for metered parking on Sundays (see "Politics over policy," April 22) have a plan to advocate for the November ballot proposals to help finance Muni.

They sold out sustainable transit advocates, their biggest ally on the November ballot initiatives, and have offered no rational expla-

nation for their strategy, just an emotional hunch that somehow some people can't cope with Sunday metering, and that making it free again will convince them to support increased public transit funding.

I imagine there is a well-thought-out campaign strategy, whereby every Sunday between now and November, the mayor is visiting all the churches in the city, and cajoling the ministers to use their pulpits to enthusiastically preach the merits of increasing the vehicle license fee (as well as approving a related general obligation bond).

After all, the VLF is a progressive tax — the more expensive your car, the more you pay. The older and cheaper your car, the less you pay. And bringing in \$73 million annually would contribute to making God's green earth cleaner, and help transport God's children safely to work and on their errands. Praise the Lord and free parking on Sunday! Amen. **SFBG**

Street Fight is a monthly column by Jason Henderson, a geography professor at SF State and the author of Street Fight: The Politics of Mobility in San Francisco.

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May Day on the streets of SF





BY JOE FITZGERALD RODRIGUEZ

joe@sfbg.com

STREETS Transit options for wheelchair users and people with disabilities are under threat in the Bay Area, and riders are losing ground on multiple transit fronts.

In late April and early May, hundreds of advocates for those with disabilities took to the streets, protesting BART's Fleet of the Future, a touring mockup of a new BART train slated to roll out in 2017.

The trains are a step backward in wheelchair accessibility, among other issues, advocates said.

Just last month, advocates for seniors and those with disabilities stormed a San Francisco Municipal Transportation Agency Board of Directors meeting, asking for free Muni for the most economically disadvantaged among them. They were denied based on financial constraints, while drivers were given an \$11 million giveback restoring free Sunday parking meters.

The SFMTA promised to revisit the issue in January. Meanwhile, San Francisco's wheelchair accessible taxi fleet has seen its drivers flee to so-called "rideshare" companies — whose cars aren't equipped to carry wheelchairs — causing what officials say is a record low number of wheelchair accessible taxi trips.

Compounding that decision was the SFMTA's March adoption of its Transit Effectiveness Project, which the agency billed as expanding service by 12 percent and improving the system's efficiency, but some advocates for seniors and the disabled noted it removed some bus stops, requiring longer walks by those who have a hard time getting around.

The transit troubles cover most of the transportation options available to San Franciscans with disabilities, and that's the problem.

"We're one of the most transit-dependent populations," Peter Mendez, a wheelchair-bound community organizer with the

Waiting for transit

People with disabilities find it increasingly difficult to catch a train, bus, or taxi

Independent Living Resource Center, told the Guardian. "Everything we do in our everyday life, we mostly do with public transportation."

Their needs are simple: getting groceries, seeing a movie, picking up their kids from school. People with disabilities are now in a multi-pronged fight for their right to everyday mobility, and to do so with dignity.

BART'S FLAWED NEW FLEET

A walking tour of BART's Fleet of the Future shows much is new: computer screens with live GPS updates of the train's location, triple-bike racks, and redesigned seats. BART Vehicle Systems Engineer Brian Bentley proudly showed us the new touch screens in the driver's cockpit.

For people with disabilities, the Fleet of the Future is a step backward. Their first beef with BART's new trains is a simple one: There's a pole in the way of the door.

Hundreds of disability advocates protested BART's public tour of its newly redesigned trains just last week, with more protests planned. All they want is the damned pole moved.

The handhold in question features a triple-pronged design: what begins as one vertical metal column branches into three partway off the ground.

"Where the pole is now is in the path of travel for the accessible seating area," Mendoza said. "People holding onto the poles and the power wheelchairs will be in a sense trying to occupy the same space."

BART's Fleet of the Future will arrive in limited numbers in 2015, and fully roll out by 2017, according to the BART website. BART plans to use the new trains for decades. So

will BART move the pole to a different location in the car before then?

"It's too soon to say," BART spokesperson Alicia Trost told the Guardian. "That's why we're doing outreach."

Trost told us BART did its due diligence by garnering feedback from the BART Disability Task Force. But the DTF, a volunteer body serving like a long-term focus group, informed BART of the pole-problem years ago.

"From day one, they identified the pole as being a problem," BART Access Coordinator Ike Nnaji told us. Now, he said, "the pole has been moved slightly."

The triple column handhold has also been raised since the initial outcry. But advocates say the changes still haven't solved mobility problems. And lack of BART access would be especially poignant, as the trains are now one of the most seamless public transit trips a wheelchair rider can take, advocates told us.

Unlike a Muni or AC Transit bus, no one needs to strap in a wheelchair user on a BART train. After an elevator ride to the train platform (assuming they're working), they easily roll onto the train: no muss, no fuss.

"On BART, I can be a regular customer," longtime disability rights activist Corbett O'Toole told the Guardian. "I can ride it with dignity."

The wheelchair-using community isn't the only one with BART concerns. Emergency intercoms have long been an issue with the deaf community, O'Toole told us. The BART train's new video screen would be a natural place to integrate visual emergency communication, she said.

Trost told us BART is trying to balance the needs of many communities, from bicyclists to folks not

tall enough to reach the handholds.

"It's public transit, you try to help everyone," she said. But people with disabilities are a group with federal law mandating consideration of their access, Mendoza said.

We asked BART if the agency had specific employees (besides the DTF) in charge of ensuring American with Disabilities Act compliance. BART spokesperson Luna Salaver told us the agency doesn't have an ADA compliance officer, but its engineering staff and consultants are well-versed in ADA compliance issues.

Trost said the agency would "get back to us," but did not answer the question before we went to publication.

BART's board may take a direct vote on disability access modifications to the Fleet of the Future at its May 22 meeting, but that may be subject to change.

While the wheelchair accessibility of the Fleet of the Future is hotly contested, the future of rideshare disability access remains a mystery to most.

RIDESHARE TROUBLES

Regulations task the taxi industry with providing wheelchair accessible cabs, something the rideshares don't do, at least not yet. And as taxi drivers flee to the more profitable rideshare industry, fewer and fewer wheelchair accessible taxis are being driven in San Francisco.

Worryingly, the newest numbers from the SFMTA paint a portrait of hundreds of stranded wheelchair users. In January 2013, there were 1,379 wheelchair trips via taxi cab, according to numbers provided by the SFMTA, which regulates taxis. This January, that number plummeted to nearly half that.

The drivers just weren't there. The SFMTA Board of Directors voted in January to offer a \$10-per-trip cash incentive for drivers that pick up wheelchair users. But it was like a bandage on a gaping wound: the number of taxis picking up wheelchair users in San Francisco has not yet increased.

And Uber, Lyft, and Sidecar aren't yet equipped to pick up wheelchair users.

As we've previously reported, Lyft, Sidecar, and Uber were recently required to file disability access plans with the California Public Utilities Commission. Some mention researching wheelchair access in the future, but most of the one-page plans tout their apps' ability to speak to visually impaired users. None promise wheelchair-accessible cars.

The SFMTA is trying to lure taxi drivers back from these Transportation Network Companies through waived permit fees. Deputy Director of Taxi Services Christiane Hayashi said, "The total cost to the public of the TNC phenomenon is over \$3 million and counting."

Despite the stark numbers offered by the SFMTA, the CPUC doesn't see the situation as a crisis. At a hearing on accessible transit, Marzia Zafar, the director of policy and planning division at the CPUC, told the Guardian there isn't enough data at this point to say why the disabled aren't riding taxis as often as they did before.

"The commission will step in once we have information, verifiable information, that there's a divide between the disabled and abled communities," she said. "If there is such discrimination (on part of the TNCs), we will step in and bridge that divide."

The CPUC could require TNCs to provide access, BART may modify its Fleet of the Future, and the SFMTA can still provide free Muni for seniors and people with disabilities in January.

And in the meanwhile, people with disabilities are waiting for a ride that may or may not ever arrive. **SFBG**

Tech in transit

Will the gadget-obsessed disruptions of the future abandon the congested streets of San Francisco?

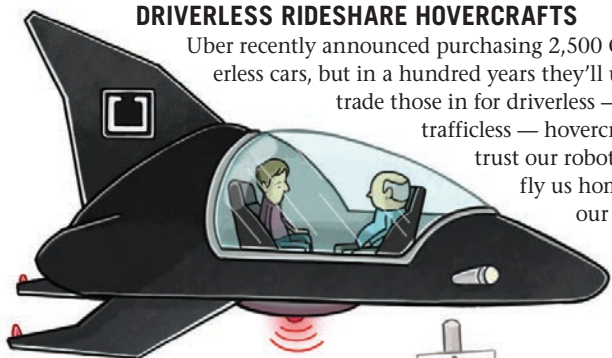


COFFEE DELIVERY DRONE

The real-life Amazon will soon deliver by drone, but why would companies stop there? Coffee drones would let fog-laden western 'hoods, or techies trapped in cubicles everywhere, taste their hipster coffee concoction of choice without having to interact with people. And thanks to a splash of surveillance with your java, these drones can anticipate your next delivery need, too!

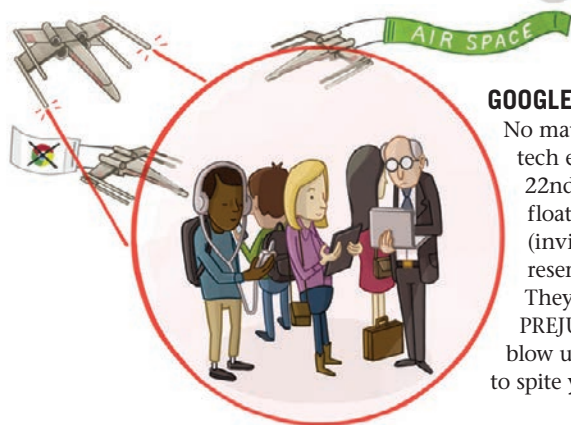
DRIVERLESS RIDESHARE HOVERCRAFTS

Uber recently announced purchasing 2,500 Google driverless cars, but in a hundred years they'll undoubtedly trade those in for driverless — and street trafficless — hovercrafts. We trust our robot overlords to fly us home safe from our latest drunken escapade in SoMa, right?



CITISHARE HOVERBOARDS

SF Citi Bikeshare is so 21st century. The 22nd century will undoubtedly give rise to Citi Hovershare. Just remember McFly, those boards don't work on water. (Unless you've got POWER!)



GOOGLE ORB

No matter what, don't tell tech employees of the 22nd century that their floating commuter Orb (invisible to protesters) resembles a Death Star. They'll cry 'TECH PREJUDICE!' and blow up Alderaan just to spite you.

SFMTA

Every time a rider flocks to private transit, one less person gives a damn about funding Muni. By the 22nd century "the people's transit" will be held together with spit and tape. Like today ... but even worse.



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Georgia O'Keeffe, *Petunias*, 1925. Oil on board. Fine Arts Museums of San Francisco, museum purchase, gift of the M. H. de Young Family. © Georgia O'Keeffe Museum/Artists Rights Society (ARS), New York

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Open sesame

BY MARCIA GAGLIARDI
culture@sfbg.com

SO. MANY. OPENINGS.

Are you ready for an onslaught of new restaurant openings? Because I'm about to hit you with a tidal wave of new places to check out — it's like Mavericks or something on the new restaurant front. Hang ten!

First up, the former wood-fired barbecue pit at Brother-in-Law's/Da' Pitt on Divisadero is lit back up, and the neighborhood should be smelling delightfully smoky again with the much-anticipated opening of **4505 Burgers & BBQ** (705 Divisadero, SF; www.4505meats.com). Chef-owner Ryan Farr is busy serving a variety of smoked meats — brisket, pulled pork or chicken, and sausages (you can get it all by the plate or pound or in a sandwich) — plus salads, a whole bunch of sides (baked beans, potato salad, you know the drill), the 4505 hot dog, and what they call the best damn grass-fed cheeseburger, which you can get late (there's a late-night menu that will be served at the take-out window Fri-Sat 10pm-2am, praise the lard). For now, everything is to-go (including a selection of cold beers!) until the patio opens up in June with seating. Opening hours are Sun-Thu 10:30am-10pm, and Fri-Sat 10:30am-2am.

More smoky smells: Over at Magnolia's Dogpatch brewery location, owner Dave McLean's new barbecue restaurant is due to open this week, **Smokestack** (2505 Third St., SF; www.magnoliapub.com). Chef Dennis Lee (Namu Gaji) is leading the charge on the menu, featuring barbecue classics coming from the smokers and custom grill, plus some creative sides. The 80-seat space is a looker, with an artsy-vintage patina, communal tables, and wait until you see the expansive, glimmering bar — it'll make you very, very thirsty. Whether you're into whiskey or just want a pint of Blue Bell Bitter, you're covered.

Bacon Bacon truck chasers can now return to BB's brick-and-mortar location in Cole Valley (205A Frederick, SF; www.baconbaconsf.com), which has reopened after



THE BACON BACON BANH MI: SO GOOD, YOU'LL WANT TO EAT IT TWICE.

PHOTO BY TABLEHOPPER.COM

installing the "odor abatement system" their bacon-hating NIMBY neighbors demanded. The space was updated inside, and you'll find 13 seats where you can post up and chomp their breakfast sandwich (fried egg, bacon, cheddar, and bacon jam), fantastic banh mi, bacon burger, and other bacony items, like chocolate-covered bacon strips for dessert (we won't tell Mom). Open Mon-Fri 7am-3pm, Sat-Sun 8am-3pm.

Hog Island Oyster Company has finished its expansion at the Ferry Building Marketplace (1 Ferry Building, SF; www.hogislandoysters.com) and is now double in size, with 65 seats inside, and 65 outside. There's also a new chef at the helm (Christopher Laramie) and a fryer (!), so look for a bigger menu, with an oyster po'boy, fried smelts, and more (don't worry, the clam chowder and grilled cheese sandwich are staying put). There's also a full bar, score. Its insane happy hour will continue on Mon and Thu 5pm-6pm, with chef's choice of half-price oysters on the half shell, plus beer and wine specials.

Fifth Floor in the Hotel Palomar has completed its transformation into the bar-centric **Dirty Habit** (12 Fourth St., Fifth floor, SF; www.dirt-yhabitfsf.com). Chef David Bazirgan has put together a bar-friendly menu (think lots of tasty small

plates), while bar manager Brian Means is shaking and stirring a variety of creative cocktails — many served in fun vintage glassware — plus pouring a bunch of rare spirits and whiskeys (there are also some special wines being pulled from the cellar). Big bonus: the new heated outdoor patio.

SoMa workers and dwellers have a swell new spot to get their coffee, breakfast (broken farro porridge, house-made muffins), sandwiches (bacon-wrapped meatloaf, or a roasted mushroom sandwich with Swiss cheese, spinach, and garlic), salads, and more. Lauren Kino of Il Cane Rosso (home of the best egg salad sandwich in town) has opened **Fearless** (303 Second St., SF; www.fearlesscoffee.com), serving you Mon-Fri 7am-5pm and Sat-Sun 8am-3pm.

And looking very, very close is **Outerlands** (4001 Judah, SF; www.outerlandssf.com), due to open at some point this week, but we'll save the details about the new chef (Greg Kuzia-Carmel), menu, and more until next week's column. Because really, you have enough to keep you busy here, doncha? **SFBG**

Marcia Gagliardi is the founder of the weekly *tablehopper* e-column; subscribe for more at www.tablehopper.com. Get her app: *Tablehopper's Top Late-Night Eats*. On Twitter: @tablehopper.

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Out of focus

BY STUART SCHUFFMAN,
AKA BROKE-ASS STUART
culture@SFBG.com

THE WEEKNIGHTER I was standing at the bar ordering a round of drinks for my friends when I noticed something slowly creeping in and out of my peripheral vision. It was just on the edge of my consciousness, like the very beginnings of a psychedelic trip, and for a split second I thought, "Jesus Christ! One of these strange bastards dosed my drink. This night is about to get really fucking weird."

And then I saw the movement again and I focused on it. Reflected in the mirror of the back bar was an animatronic rat sliding up and down the wall. It was around Halloween and **Mission Bar** (2695 Mission St, SF. 415-647-2300) was completely decked out like the Spirit Halloween store had sneezed all over the walls.

Needless to say, I was relieved that no one had slipped LSD into one of my vodka sodas. The last thing I wanted to deal with was 12 hours of getting confused by the way a Muni bus's hydraulics sound like Chewbacca. Plus the vibes over in that part of the Mission can be a bit sinister sometimes, and Mission Bar reflects this perfectly, which is exactly why I like it.

This may be too on the nose, but Mission Bar is the quintessential Mission dive bar. It's dark, there's a pool table, and dogs are always scurrying around. Plus the booze is exceptionally cheap; if I'm not mistaken, well drinks are \$3.50, possibly \$4. DO YOU HEAR ME EVERY NEW BAR IN SAN FRANCISCO?!?! I always forget how cheap it is until I go in and order a drink, then when I hear what the total is, I smile with all my teeth, tell the bartender how much I love him or her, and then wonder why I bother going to any other bars. That night I collected the round

of drinks and sloshed them over to the table where a bunch of my favorite people in the world were sitting. "Guess what guys," I said as I handed them their beverages, "nobody dosed my drink!" They all looked like I was nuts and like maybe someone had actually dosed me. They obviously had no idea what I was talking about. I decided to drop the subject.

I wish I could tell you exactly which of my favorite people in the world were having a mellow night of drinks with me at Mission Bar that night. But the truth is, many of the stories I write for The Weeknighter are amalgamations of multiple evenings spent in a single bar, spread out through my dozen or so years in SF.

Was it the first night we drank at Mission Bar after Marina got back from the Peace Corps? Maybe. Was it one of the last nights before Jeremy and Erin started keeping grown-up hours because they had a baby on the way? That could be it too. Truthfully it doesn't matter; the great thing about spending a third of your life in a city is that the places you go to become the stories themselves, and all the things that happen in them are just the decorations, kinda like the animatronic rat scooting along the wall.

These things creep into the peripheral of your memory and you need to focus on them to remember which parts were real. The unfortunate part about Mission Bar (read: fortunate part) is, considering how strong and cheap the drinks are, it's pretty hard to focus on anything once you've been there for an hour. So the stories blend together and you just leave happy that no one dosed your drink with LSD. **SFBG**

Stuart Schuffman, aka Broke-Ass Stuart, is a travel writer, poet, and TV host. You can find online shenanigans at www.brokeassstuart.com.

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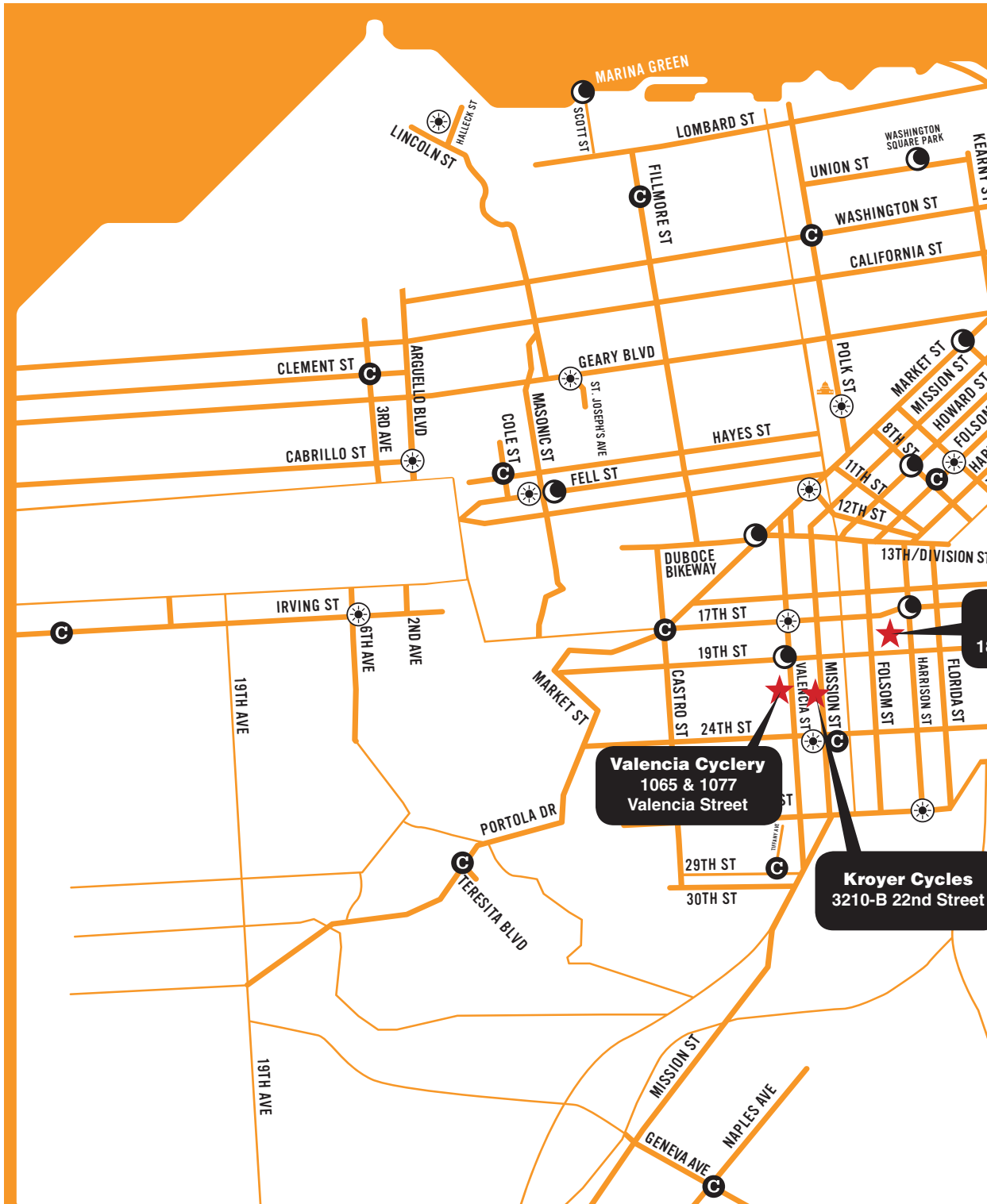
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sfbike.org/btwd

☀ MORNING STATIONS (7:30-9:30AM, unless otherwise stated)

- Bayview:** Illinois St. at Cesar Chavez St.
- Bernal:** Cesar Chavez St. at Harrison St.
English/Spanish
- Caltrain Station:** 4th St. at Townsend St.
- Civic Center:** City Hall, Polk St. steps
- Downtown:** Market St. at Battery St. co-hosted with Craigslist (7:30AM-2PM)
- Embarcadero:** Ferry Building (6:30-9:30AM)
- Inner Richmond:** Cabrillo St. at Arguello Blvd.
English/Mandarin/Cantonese
- Inner Sunset:** Irving St. at 6th Ave.
- Mid-Market:** Market St. at 12th St.
- Mission:** Valencia St. at 17th St.
- Mission Bay:** 16th St. at 7th St.
- Panhandle:** Fell St. at Masonic Ave.
- Presidio:** Main Post, Halleck St. at Lincoln Blvd. (6:30-9:30AM)
- SF2G (Peninsula Commute):** 24th St. Mission BART Station (6-6:30AM)
- SoMa:** Folsom St. at 7th St.
- Western Addition:** Kaiser Hospital, Geary Blvd. at St. Joseph's Ave.

🚗 COMMUTER CONVOYS (7:45AM, unless otherwise stated)

Join your district's Commuter Convoy to head downtown with fellow riders on Bike to Work Day! You can also depart for the Peninsula (as far as Mountain View) with a convoy — no rider left behind! For locations, see the map or go to sfbike.org/commuterconvoy.

- Bayview:** Mendell Plaza, Palou at 3rd St.
- Castro:** Jane Warner Plaza at 17th St.
- Excelsior:** Naples St. at Geneva Ave.
- Marina:** Rapha Cycle Club, 2198 Filbert St.
- Mission:** 78 29th St. at Tiffany Ave.
- Nob Hill:** 1800 Polk St. at Washington St.
- NOPA:** 2095 Hayes St. at Cole St.
- Portola Heights:** 673 Portola Dr. at Teresita
- Richmond:** Cumacia, 200 Clement St. at 3rd Ave.
- SF2G (Peninsula Commute):** 24th St. Mission BART Station (6:30AM)
- SoMa:** Brainwash Cafe, 1122 Folsom St. at 7th St.
- Sunset:** Swell Bicycles, 4002 Irving Ave. at 41st Ave.

🌙 EVENING STATIONS (5-7PM)

- Caltrain Station:** 4th St. at Townsend St.
- Central Market:** Market St. and 4th St. co-hosted with Levi's
- Chinatown/North Beach:** Washington Square Park **English/Mandarin/Cantonese**
- Duboce Bikeway:** Duboce St. at Market St.
- Embarcadero:** Ferry Building
- Marina:** Marina Green at Scott St.
- Mission East:** Harrison St. at 17th St.
English/Spanish
- Mission West:** Valencia St. at 19th St.
- Panhandle:** Fell St. at Masonic St.
- SoMa:** Howard St. at 8th St.



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WEDNESDAY/7

🌀 SCIENCE TALK: "THE MYSTERIES OF SLEEP"

Wonderfest, "the Bay Area Beacon of Science," is a nonprofit that has been organizing fun, funky science events and meet-ups for nearly two decades, and best of all, most of them are free. This talk, presented at the SoMa StrEat Food Park (with all of the delectable food truck and beer options that entails) will tackle one of the last great biological mysteries — something we spend one-third of our lives doing, yet something scientists still understand very little about. Matthew P. Walker, an associate professor of psychology at Cal, will describe the latest research that suggests sleep is actually a highly active process, necessary for improving our learning processes, memory, creativity, and emotions. So grab a friend, grab some grub, and get your education on, then go home and get a good night's rest — you'll be smarter for it. (Emma Silvers)

7pm, free
SoMa StrEat Food Park
428 11th St, SF
www.wonderfest.org

THURSDAY/8

🌀 BIKE TO WORK DAY 20TH ANNIVERSARY

Got a bike? Ride it. Today marks the 20th anniversary of San Francisco's Bike to Work Day, and it's never



been more rewarding to be a two-wheeled commuter. With thousands of cyclists on the road today, not only do tailpipe emissions decrease dramatically, but the visible presence of cyclists encourages motorists to share the road. What's more, many small businesses will have special treats for bikers, and the SF Bicycle Coalition will have safety classes, workshops, parties, raffles, and energizer stations (snacks, beverages, and goodie bags) throughout



BATTLE OF THE FELINE FILM FESTS SEE SATURDAY/10

the city. If you're a two-wheeling newbie, don't fret. The Coalition will also have Commuter Convoys leading you through the city. Keep an eye out for bike-friendly businesses: Yoga Tree is offering a free class to anyone who shows up on two wheels. Don't forget your helmet! (Laura B. Childs)

All day, free
Various locations throughout SF
www.sfbike.org

🌀 "THE NEW FORTY-NINERS" AND "SCAVENGER: ADVENTURES IN TREASURE-HUNTING"

For centuries, stories of treasure hunters and great explorers have dominated American history. From the Gold Rush millionaire Samuel Brannan to Huck Finn to Lewis and Clark, the thirst for

adventure and wealth is a building block of the American Dream. Tonight, Rayko Photo Center presents two exhibits based on this dream. "Scavenger: Adventures in Treasure Hunting," by Jenny Riffle, documents one man's treasure hunt, accompanied by his metal detector. Riffle romantically captures the mythical adventurer as he ventures out into rural Washington like a 21st century Mark Twain character. The second exhibit, Sarina Finklestein's "The New Forty-Niners," is a four-year-long photo project chronicling



modern-day gold prospectors in California. In gritty and rugged photographs, the exhibit reveals a small self-sustaining society dependent on gold mining, reminiscent of the original Gold Rush. (Childs)

Opening reception 6pm-8pm, free
Exhibits on display through June 21, 2014
Rayko Photo Center
428 Third St, SF
(415) 496-3775
www.raykophotocenter.com

FRIDAY/9

🌀 KATHERINE HAWTHORNE'S 'THE ESCAPEMENT'

Last November choreographer



Katharine Hawthorne premiered *Timepiece* at the Joe Goode Annex. Bringing a background in physics and dance to her artistic practice, she had created an intricately structured and intriguing piece of choreography in which she explored the concept of time — not just dance as a time-based art, but time as a way of structuring the way we live our lives and think about the world. In the new *The Escapement*, she continues that process by examining the way clocks have enabled us to divide time into regular intervals. The invention of the "escapement" mechanism, apparently, was central to the process. Performing with Hawthorne will be Jesse L. Chin, Katherine Disenhof, Suzette Sagisi, and Megan Wright. (Rita Felciano)

May 9-10, 8pm, \$15-25
Joe Goode Annex
401 Alabama, SF
www.theescapement.eventbrite.com

🌀 #GIRLBOSS BOOK SIGNING WITH SOPHIA AMORUSO

With advice like "money looks better in the bank than on your

feet," #GIRLBOSS is one giant kick in the butt. The CEO, founder, and self-proclaimed "chief troublemaker" at the online fashion



retailer NastyGal, Sophia Amoruso isn't your typical CEO. Before reaching meteoric fame with her \$100 million brand, Amoruso was an anarchist who survived off dumpster-diving and shoplifting. Dubbed the "Cinderella of tech," Amoruso started an eBay store while living in San Francisco, selling old clothes; some eight years later, it's a global marketplace specializing in scandalous and trendy clothing for 20-somethings. Filled with quick-whips and snarky illustrations, #GIRLBOSS covers all the nitty-grittiness of owning a company, and demystifies any ideas that because you were popular in high school, you're guaranteed success — you have to work for it. (Childs)

7pm-9pm, free
Books Inc. Bookstore Opera Plaza
601 Van Ness, SF
(415) 776-1111
www.booksinc.net

🌀 KADAVAR

Black Sabbath may be past its prime, but Berlin's Kadavar is keeping the '70s heavy metal



dream alive — psychedelic, snarling, seething, dope-smoking, and very hairy. Drawing heavily — very heavily — from Sabbath and Pentagram (with some nods to Zeppelin), Kadavar has joined the time-travelling ranks of Electric Wizard and Uncle Acid and the Deadbeats in producing some seriously killer heavier metal tunes. Though Kadavar wears its influences on its sleeve, as these guys

are singing through their prodigious facial hair about wizards, witchcraft, and lost souls, they are undeniably genuine. Their love for the music is clear, and entirely impossible not to headbang to. (Zaremba)

With The Shrine, Mondo Drag, DJ Rob Metal

9:30pm, \$12
Bottom of the Hill
1233 17th St, SF
(415) 626-4455
www.bottomofthehill.com

SATURDAY/10

CAT FIGHT: BATTLE OF THE FELINE FILM FESTS

If you are a cat fan — or simply fond of Internet kitty videos — today is basically Christmas, Hanukkah, your birthday, Talk Like a Pirate Day, and every other awesome holiday rolled into one. In SF, the Roxie rolls out its first annual San Francisco Intergalactic Feline Film and Video Festival for Humans, a meow-thful of a name befitting a fest that promises “a two-week film festival in the span of 12 hours.” In Oakland, OakCatVidFest presents an entire day of pussy magic; in addition to outdoor screenings, there will be cat-themed bands and dance performances, plus adoptable cats and the chance to sign up to be a kitten foster parent. Superstar Internet feline Lil Bub (of documentary, talk-show, and tongue-wagging fame) will appear at both events. And so should you! (Cheryl Eddy)

Intergalactic Feline Film and Video Fest
Noon, \$12 (\$30, all-access badge)
Roxie
3125 16th St, SF
www.roxie.com

20TH ANNIVERSARY SERIAL MOM TRIBUTE WITH RICKI LAKE

“I don’t like to read about movies. They’re so violent,” picture-perfect suburban hausfrau Beverly R. Sutphin (Kathleen Turner) tells a couple police officers during a brief nonlethal moment in *Serial Mom*. John Waters’ 1994 comedy about a secretly demented wife and mother with very, very high etiquette standards — you really do *not* want to wear white after Labor Day around her — remains his personal best since the breakthrough of *Hairspray* (1988). That

film’s discovery, Ricki Lake, cast as Sutphin daughter Misty, will appear in person for Peaches Christ’s “Mother’s Day celebration to die for,” also featuring a pre-show performance with D’Arcy Drollinger and “the erotic dance stylings of SexiTude.” There will be blood. (Dennis Harvey)

8pm, \$35-55
Castro Theatre
429 Castro, SF
(415) 621-6120
www.peacheschrist.com

OLD 97'S

Reassuring us all that growing up doesn’t mean you have to lose your sense of humor, the Old 97’s — the solid, steady fathers of alt-country, who never quite exploded (or imploded) like some of their mid-’90s counterparts did — are touring the country with their 10th studio album, *Most Messed Up*. The tour also functions as a 20th anniversary party for the band, and the record serves as perfect accompaniment: Never have songs about the ravages of road life and the slights of middle age sounded so *fun*. The band’s die-hard fans know they’re in for a helluva rocking live show, too, though the guys claim to never rehearse; if you’ve only heard



a few radio singles, this is your chance to see what the fuss is actually all about. (Silvers)

With Nikki Lane
8pm, \$25
The Fillmore
1805 Geary, SF
www.thefillmore.com

SUNDAY/11

RIFF RAFF

Let’s start with the burning question: Is this guy for real? Part of the intrigue of Riff Raff’s over-the-top, ultra-campy hip-hop persona is that it might be totally genuine. This caricature-like white guy from Houston with a BET tattoo, a grill, and cornrows, who raps about Dolce and Gabbana,

could be an elaborate joke. Nut authentic or not, Riff Raff is a hot commodity; “Feat. Riff Raff” seems to be the most popular phrase on iTunes. He’s tight with Drake, Justin Bieber, has over 50 million views on YouTube, and



scored some seriously solid guests for his upcoming record *Neon Icon* — Action Bronson, Childish Gambino, and Diplo, to name just a few. Love him or hate him (it’s one or the other), Riff is undeniably fascinating, and this performance won’t be one you forget any time soon. (Zaremba)

With Grandtheft
8pm, \$25
Regency Ballroom
1290 Sutter, SF
www.theregencyballroom.com

MONDAY/12

THE SAN FRANCISCO MOTH STORYSLAM

You know the upside to life’s hideously embarrassing moments, right? Like that time you broke your ankle by slipping on a banana at the Muni station, at rush hour, and had to have Muni employees help you off the platform while covered in banana mush? And also you were headed to a job interview? (Note: this recently happened to a friend.) The upside, of course, is that you have an awesome story to tell, and this monthly “story slam,” based on the award-winning New York-based series *The Moth*, rewards naked honesty as

much as it does storytelling flair. Fact-checkers won’t be on hand, but stories must be true and take five minutes or less to tell; contestants can’t use notes or cheat-sheets of any kind. But beyond that, anything goes, so start your storytelling engines. (Silvers)

7:30pm, \$8
The Rickshaw Stop
155 Fell, SF
www.rickshawstop.com

MS. LAURYN HILL

Sure, she’s had her share of troubles over the years: prison time for tax evasion, comments about race that gave PR people across the nation simultaneous heart attacks, a



laundry list of tardiness and other diva-tastic behaviors. But at the end of the day, Lauryn Hill is still among the most gifted musicians of the last two decades; her Grammy-sweeping album *The Miseducation of Lauryn Hill*, which turns 16 this August, still graces many a Top 10 list (this critic’s included). Live, she’s been experimenting with a more reggae-fied and big band sound over the last few years, giving hits like “Doo Wop (That Thing)” the weight of a pseudo-religious

revival experience. And if the new music she dropped following her release from prison in the fall of last year is any indication, this tour should be a good one. She might be late, she might be ornery — she won’t be boring. (Silvers)

With Daniel Bambaata Marley

8pm, \$49.50-82.50

The Warfield
982 Market, SF
www.thewarfieldtheatre.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Flr., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



**SERIAL MOM TRIBUTE
SEE SATURDAY/10**



A musician grows on Market Street

San Francisco's wunderkind "Trumpet Kid" on the musical education he's gained from playing in city streets

BY EMMA SILVERS
esilvers@sfbg.com

LEFT OF THE DIAL If you've spent time in downtown San Francisco, chances are you've seen him: Thin as a rail but dressed to kill, light on his feet amid the gray monotone of Market Street, he takes a deep breath in — and when he breathes out, into the mouthpiece of his trumpet, the sound is pure confidence, come to sonic life.

Then he starts tap-dancing, using the clack of his feet as a rhythm section, swinging his trumpet like a baton every now and then just for show. Depending on the day, he might take out a microphone and belt out a tune, all while dancing.

Busy businessmen stop and stare and listen. He winks at women and they get the giggles.

Gabriel Angelo is the ultimate entertainer, and he is 14 years old. Known as "the Trumpet Kid," Angelo, an Oakland native, plays trumpet at a level that earned him an appearance on *The Ellen Degeneres Show* in 2012, among other publicity, as well as the adoration of one of the toughest audiences in the city: harried FiDi pedestrians.

In honor of our "streets" issue, I caught up with Angelo when he was playing outside the Ferry Building, serenading tourists and farmers' market-goers. His voice has changed. There's a whiff of cologne about him. Look out, San Francisco, the Trumpet Kid is growin' up.

San Francisco Bay Guardian How did you get your start in music?

Gabriel Angelo My mom sent me to piano lessons when I was 6 years old, but when I set foot in the music room, there was this shiny brass trumpet. And I reached out and grabbed it and it was love at first sight.

Since I was really young, I always wanted to be an entertainer — my family watched a lot of old movies, and they inspired me a lot. My two older sisters were also very musical —

they sang, danced, played the cello, piano, and violin. Our church was very heavy on the arts.

SFBG How often are you out here? Are you in school?

GA I'm out here most Thursdays, Fridays, Saturdays and Sundays, more if my schedule allows it. I get at least four hours of practice a day, usually six or eight. I've been home-schooled my whole life, and I already completed high school. Now I'm working on degrees in music and business through a program called CollegePlus.

SFBG What have you gained from performing on the street?

GA This is my stage. I get to practice my stage and speaking skills, make connections, meet awesome people. I've learned a lot by talking to homeless people, especially — they tell me their stories and experiences. And I like feeling like I can help people with music. With singing, my goal is just to inspire people. And also to make women feel beautiful.

SFBG To make women feel beautiful?

GA Yeah, because a lot of people don't have fathers to tell them that, and that one little thing affects their whole life. I know I wouldn't have achieved anything without my mother's support, without mentors in my life. And life comes from women.

SFBG Amen. Are you tight with other street musicians downtown? Are there turf wars?

GA No, we all have a lot of respect for each other. But if someone ever really wanted me to move, that wouldn't be [a big deal].

SFBG Any big projects coming up?

GA I just signed with Journey's manager. And I'm going to be playing the 2015 Super Bowl halftime show in Arizona. And I met someone who wants to make a movie about me, called "Swaggy." (I'm Swaggy.) It should be a fun year. **SFBG**



Shaman, oracle, and engineer

Sleep Genius bands push boundaries, prove Bay Area underground is alive and well

BY ANDRE TORREZ
arts@sfbg.com

MUSIC Two bra-clad figures peek through a shroud of fog onstage that's as thick as the shrieking white noise at Oakland's Night Light. The sound is a perfect accompaniment for the sadomasochistic display before the audience. One woman's lips press against another's flesh, but if you lower your glance, you'll notice that one is slicing a blade across the other's stomach like a sacrifice. Blood is drawn, even though they seem to be intimately embraced.

This was how Replicant, the live music/performance/visual art series with a penchant for the weird, chose to kick off the new year at its January showcase; Bad News, an industrial duo consisting of Sarah Bernat and Alex Lukas from LA and SF, respectively, headlined. On this night, they had also invited experimental conspirators Greer McGettrick (formerly of The Mallard) and Shannon Madden (Chasms) to join them. Madden said just a day before this gig that her relationship with Bernat had ended.

So was this arousal, anguish, or both? Audience members, mostly in frozen silence by this point, were left to their own interpretations. "We were bouncing a lot of ideas off each other, like 'What can you do besides karaoke to your own music; make it transformative?'" said Madden, referring to conversations with Bernat, during a recent interview.

Bernat, who plays guitar and is usually tethered by her instrument, seemed possessed enough to become unleashed. Somehow she maintained a straight-faced gaze throughout the cutting, even if she trembled a bit.

"We both knew that the only way to say goodbye was to do it on stage. I think there's a reason why Chasms and Bad News are connected and I think it has something to do with suffering." Madden said this was her last interaction with her ex, but the two bands (which are on the same labels) will share a bill May 10 at Thee Parkside when Sleep Genius, the independent record label "born of the San Francisco fog" throws a showcase of its acts: Five mostly-local bands will give intimate and brooding examples of how new music is emerging from the underground — and what they're doing to manifest a new direction.

There was nothing subtle about the bodies on stage that night in Oakland, nor the heavily-processed sound that came with it. Along with her collaborator, Jess Labrador, Chasms have a new LP, *Subtle Bodies*, due this June. Their live show is taking on a slightly different direction, sounding more blown-out and less concerned with pop-song sensibility time constraints. They've upped

the ante on noise elements and are beefing up on drone.

"I'm using Alex [Lukas]'s gear. There's a reason," Madden said. "Alex is my shaman, oracle, and engineer." Labrador is the songwriter, vocalist, guitarist, and drum programmer in this dark duo. "I could never do any of that without experiencing Alex or Sarah."

Alongside a DX7ii synthesizer and other assorted gear, we're huddled — Lukas, Madden, and I — inside his tidy Bayview District trailer, which hasn't been completely set up since he was priced out of his old 18th and Mission space, after his landlord raised the rent by 40 percent.

"The cost of living here is so high. People funnel so much of their money into rent," he said. Having weathered two tech booms as an artist in the Bay Area — he's been here since 1998 — Lukas knows what it's like to sell CDs at Amoeba for "a brick of cheese."

His dwelling is, nevertheless, a cozy hideaway, well-stocked with cassettes and a pretty chill black cat. He explains that his ties with Madden run deep. For one, they spent much of 2013 together at the helm of The Lab, a long-standing art space near 16th and Mission.

Under their watch, The Lab hosted emerging acts, like Wreck & Reference, Some Ember, Austin Cesear, Marshstepper, Disappearing People, and Dorian Wood.

Madden claimed the types of shows she was booking weren't "artsy enough" for a visual arts space to be left alone by the city's Entertainment Commission. Finding a platform for these types of acts is, she says, the bigger concern in the current "cultural economy" in San Francisco.

"When people get off work, they wanna get shitfaced and hear Toro Y Moi. They don't wanna go deep in some experimental avant, industrial shit. They want their brains to be massaged and they want to go to sleep, wake up, do it again and eat some fuckin' food-truck food."

She notes Oakland is sustaining an impressive platform for the underbelly of electronic music. She hopes the culture in San Francisco shifts underground again, but in the meantime is happy to book at more traditional venues including Brick & Mortar, The Night Light, and Elbo Room.

"It's not about the space, even as intimate as it was. I want to give the local bands the best deal that I can and not risk it getting broken up. Lots of rad shit's going to have to happen in a bar space." **SFBG**

SLEEP GENIUS PRESENTS: RINGO DEATHSTARR WITH SLEEP GENIUS ARTISTS BA NEWS, CHASMS, NEVER KNOWS, AND CRY

May 10, 9pm, \$10-12

Thee Parkside, 1600 17th St, SF; www.theeparkside.com

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Godfathered

BY MARKE B.
marke@sfbg.com

SUPER EGO There's a reason many of us got all churchy when word came down last month that Frankie Knuckles, the Godfather of House, had passed to that vast, sweaty dance floor in the sky. As dance music continues to grow, it seems more necessary than ever to affirm its root credo of love and acceptance. Frankie was house music's apostle: He could make you glow in the light of the deepest underground track or a remix of the hoariest pop hit. (I'm not lying when I tell you that his 10-minute reconstruction of "You Are Not Alone" saved my life once.)

Some among us think that holy spirit is dead — they need to get out more. But it still could use some reaffirmation. This weekend, two house greats, NYC's Hector Romero and our own David Harness, salute Frankie's legacy and keep the fires burning hot. Let's do this.

Sat/10, 10pm-4am, \$15 advance. Mighty, 119 Utah, SF; www.mighty119.com

KAFANA BALKAN

This wild, whirling romp through Balkan music packs in a ton of fun — and people, so now it's at a bigger space. With Mastermind Serbian DJ Zeljko, belly dance wiz Jill Parker and her Foxglove Sweethearts in a Gold Rush-themed show, live band Petrovic Blasting Company and more.

Fri/9, 9pm-late, \$25 advance. Beatbox, 314 11th St, SF; www.facebook.com/kafanabalkan

JORIS VOORN

Sometimes the words "Dutch" and "techno" go great together. Justly lauded Voorn transcends with a killer edge of trance-iness to his work. Not so much the twirling glow stick kind of trance, but the heady, funky kind. (Glow sticks OK, though.)

Sat/10, 9pm-3:30am, \$13-\$25. Public Works, 161 Erie, SF; www.publicsf.com

APEX

A giant night of excellent names that's basically a mini-festival. Deep house duo Tale of Us, spacey basser Joy Orbison, endlessly hummable Thugfucker, energetic dou-

ble-whammy Blond:ish join forces at the Sound Factory (it's last hurrah before the condos get it).

Sat/10, 10pm-6am, \$15-\$30. Sound Factory, 525 Harrison, SF; www.facebook.com/apextour

DESTINO: LA MUSICA

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JACKIE BEAT

I've developed a severe allergy to comedy drag queens (possible overexposure) — except one: the inimitable Jackie Beat of LA. Somehow her sassy, tacky, spoofy act always splits my sides. "If You See Something, Say Something" is the theme of her show. And there will be a lot of seeing.

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MUSIC LISTINGS

WEDNESDAY 7

ROCK

Bottom of the Hill: Midnight Sons, Down & Outlaws, Sweetwater Black, 9pm, \$10.
El Rio: Electric Shepherd, Linear Downfall, Buzzmutt, 8pm, \$5.
Elbo Room: Kiwi Time, Spider Heart, Sea Dramas, Void Boys, benefit for the Deli SF, 9pm
Hemlock Tavern: Beekeepers, We are the Men, Lil Dowager, 8:30pm, \$6.
Hotel Utah: Trapdoor Social, UVTraveler, Kenny O, 8pm, \$10.
Independent: We Are Scientists, Paws, 8pm, \$16.
Knockout: The Memphis Murder Men, The Gillbillies, Grit & Gold, Bay Area Vixens, DJ Hawk, 9:30pm, \$7.
Milk Bar: Fallen Riviera, Cure for Gravity, Should We Run, Horses Heaven, 8:30pm, \$5.
Slim's: Chiodos, Emarosa, Hands Like Houses, Our Last Night, 7:30pm, \$18.

DANCE

Beaux: "BroMance: A Night Out for the Fellas," 9pm, free.
Brick & Mortar Music Hall: Prize, Return to Mono, Viceraine, DJ Jackfruit, 9pm, \$5-\$8.
Cat Club: "Bondage-A-Go-Go," w/ DJ Damon, Tomas Diablo, guests, 9:30pm, \$7-\$10.
Club X: "Electro Pop Rocks," w/ with Victor Niglio, Jake Sgarlato, Shelboy, more, 9pm, \$10-\$20.
F8: "Housepitality," w/ Sety, Sepehr, Victor Vega, Mrs. Blythe, 9pm, \$5-\$10.
Infusion Lounge: "Indulgence," 10pm
Lookout: "What?," w/ DJ Tisdale, guests, 7pm, free.
Madrone Art Bar: "Rock the Spot," 9pm, free.
MatrixFillmore: "Reload," w/ DJ Big Bad Bruce, 10pm, free.
Q Bar: "Booty Call," w/ Juanita More, Joshua J, guests, 9pm, \$3.

JAZZ

Amnesia: Gaucho, Eric Garland's Jazz Session, The Amnesiacs, 7pm, free.
Balancoire: "Cat's Corner," 9pm, \$10.
Burritt Room: Terry Disley's Rocking Jazz Trio, 6pm.
Chapel: DZ Trio, 8pm, free.
Jazz Bistro at Les Joulins: 44 Ellis, San Francisco. Charles Unger Experience, 7:30pm, free.
Level III: Sony Holland, 5-8pm, free.
Sheba Piano Lounge: Steve Snelling, 8pm
Yoshi's San Francisco: 1330 Fillmore, San Francisco. Jeff Coffin & The Mu'tet, 8pm, \$26-\$30.
Zingari: Anne O'Brien, 7:30pm, free.

SOUL

Monarch: "Color Me Badd," w/ Matt Haze, DJ Alarm, Broke-Ass Stuart, 5:30-9:30pm, free.

THURSDAY 8

ROCK

Bottom of the Hill: Acid Mothers Temple & The Melting Paraiso U.F.O., Perhaps, more, 9pm, \$12.
Converse San Francisco: "Converse Rubber Tracks," w/ Surf Club, DJ Matrixxman, 6pm, free.
DNA Lounge: Nightmares, Pvriss, Alive Like Me, 8:30pm, \$10-\$12.
El Rio: Butt Problems, Thee Nodes, more, 9pm, \$7.
Hemlock Tavern: Survival Knife, Hungry Ghost, California, 8:30pm, \$10.
Hotel Utah: The Horde & The Harem, The Buttercream Gang, Sun Monks, 9pm, \$8-\$10.
Milk Bar: The Cushion Theory, Hollow Wood, Terese Taylor, The Beggars Who Give, 8pm, \$5.
S.F. Eagle: Hepa/Titus, Prizehog, Peace Creep, 9pm, \$10.
SFSU Campus, Cesar Chavez Student Center: White Fence, Santoros, Pat Thomas, 6pm, free.

DANCE

Abbey Tavern: DJ Schrobi-Girl, 10pm, free.
Aunt Charlie's Lounge: "Tubesteak Connection," w/ DJ Bus Station John, 9pm, \$5-\$7.
Balancoire: "Electric Swingset," 7:30pm, \$10.
Beaux: "Men at Twerk," 9pm, free.
Cafe: "iPan Dulcet!," 9pm, \$5.
Cat Club: "Class of 1984," w/ DJs Damon, Steve Washington, Dangerous Dan, 9pm, \$6
Cellar: "XO," w/ DJs Astro & Rose, 10pm, \$5.
Club X: "The Crib," 9:30pm, \$10.
Cosmo Bar & Lounge: "Thumpday Thursday," 9:30pm, \$10.
Elbo Room: "Afrolicious," w/ DJs Pleasuremaker, Señor Oz, 9:30pm, \$5-\$8.
F8: "Rdmwrk," w/ DJ Stingray, Vin Sol, Redcalm,

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10pm, \$5-\$10.

Harlot: "Set," w/ Amiralí, Matt Hubert, Trey Courtney, Bardia F, 9pm, \$5
Madrone Art Bar: "Night Fever," 9pm, \$5.
Monarch: Psychemagik, TK Disko, Shiny Objects, Mike Bee, Jason Greer, 9pm, \$10-\$15.
Q Bar: Throwback Thursday," w/ DJ Jay-R, 9pm
Raven: "1999," w/ VJ Mark Andrus, 8pm, free.
Rickshaw Stop: "Popscene," w/ Prince Rama, Metal Mother, 9:30pm, \$12-\$14.
Ruby Skye: Ruby Skye 14-Year Anniversary: "Torq," w/ Project 46, Jason Parris, more, 9pm, \$15-\$25.
Underground SF: "Bubble," 10pm, free.
Vessel: "Base," w/ Sasha, JOill, 10pm, \$20.

JAZZ

Cafe Claude: Nova Jazz, 7:30pm, free.
Cigar Bar & Grill: The Klipptones, 8pm
Jazz Bistro at Les Joulins: Clifford Lamb, Mel Butts, and Friends, 7:30pm, free.
Le Colonial: Steve Lucky & The Rhumba Bums, 7:30pm
Level III: Sony Holland, 5-8pm, free.
Royal Cuckoo: Charlie Siebert & Chris Siebert, 7:30pm, free.
Royale: West Side Jazz Club, 9pm
Top of the Mark: Pure Ecstasy, 7:30pm, \$10.
Zingari: Barbara Ochoa, 7:30pm, free.

FUNK

California Academy of Sciences: NightLife Live: Perception, w/ music by Dâm-Funk, Myron & E, Grown Kids Radio DJs, 6-10pm, \$10-\$12.
Yoshi's San Francisco: George Clinton & Parliament Funkadelic, 8pm, \$42.

FRIDAY 9

ROCK

Bottom of the Hill: Kadavar, The Shrine, Mondo Drag, DJ Rob Metal, 9:30pm, \$12.
Brick & Mortar Music Hall: Rose Windows, 9pm, \$10-\$12.
DNA Lounge: Ghost Box Orchestra, Dead Gurus, The Spiral Electric, Pharaohs, 8:30pm, \$8-\$10.
El Rio: Friday Live: Bones of a Feather, DJ Emotions, 10pm, free.
Hemlock Tavern: The Okmoniks, Meat Market, The Beat Offs, Petty Things, 9pm, \$7.
Knockout: The Remones, The Six Million Dollar Band, 6:30pm, \$5.
Milk Bar: Casey Neill & The Norway Rats, Blisses B, Grow & Twine, 9pm, \$10-\$12.

DANCE

1015 Folsom: Official S.F. Lightning in a Bottle Pre-Party, w/ KOAN Sound, Minnesota, Lalalux, Ill-Esha, DJ Dials, more, 10pm, \$15-\$20 advance.
Amnesia: "Indie Slash," w/ DJs Rance & Sweethearts, 10pm, \$5.
Audio Discotech: Sharam, 9pm, \$10-\$20 advance.
Beaux: "Manimal," 9pm
Cafe: "Boy Bar," w/ DJ Matt Consola, 9pm, \$5.
Cat Club: "Dark Shadows," w/ DJs Daniel Skellington, Melting Girl, more, 9:30pm, \$7.
Cellar: "F.T.S.: For the Story," 10pm
DNA Lounge: Date Nite, 8th Grader, Pixel Memory, Tiny Pyramids, 8:30pm, \$8-\$10.
Elbo Room: "Fix Yr Hair," w/ DJs Jenna Riot, Andre, and davO, 10pm, \$8.
EndUp: "Trade," 10pm, free before midnight.
F8: "Icee Hot," w/ Omar S, Fit, Ghosts in Tape, Shawn Reynaldo, DJ Will, 10pm
Grand Nightclub: "We Rock Fridays," 9:30pm
Harlot: "The Animal Party: Glitter Box," w/ Traviswild, Nice 'n' Eezy, 9pm, \$10-\$20 advance.
Q Bar: "Pump: Worq It Out Fridays," w/ DJ Christopher B, 9pm, \$3.
Ruby Skye: Ruby Skye 14-Year Anniversary: Twoloud, Nick G, 9pm, \$25-\$30 advance.
S.F. Eagle: "Cub Trap," 8pm
Slide: "E2F," 9pm
Temple: "Boogaloo Bounce 2," w/ Kepic, D-Clan, Michael Milano, Mikey Tan, more, 10pm, \$15.
Vessel: 8Norin & Rad, Meshna, more, 10pm, \$10

CONTINUES ON PAGE 28 >>

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MUSIC LISTINGS

Second Act Marketplace & Events: Kate Targan, 7:30pm, \$15.
Seventh Avenue Presbyterian Church: Broceliande, 7:30pm, \$15-\$20.

BLUES

Biscuits and Blues: Paula Harris, 7:30 & 10pm, \$22.
Plough & Stars: Charles Wheel, 9pm
Saloon: Dave Workman, 4pm; Delta Wires, 9:30pm
Yoshi's San Francisco: George Clinton & Parliament Funkadelic, 8 & 10pm, \$44.

SUNDAY 11

ROCK

Amnesia: Swoon, Gigantis, BullyWest, 9pm, \$7-\$10.
DNA Lounge: Blessthefall, Silverstein, The Amity Affliction, Secrets, Heartist, 6:30pm, \$16-\$19.
El Rio: EU's Arse, Wild Mohicans, Permanent Ruin, The New Flesh, 9pm, \$8.
Make-Out Room: Wild Eyes, Mount Salem, Older Sun, 7:30pm, \$7.
Thee Parkside: Zero Boys, Neighborhood Brats, Great Apes, Self-Inflicted Wounds, 8pm, \$10.

DANCE

BeatBox: "Communion," w/ DJ Corey Craig, \$10.
Beaux: "Full of Grace: A Weekly House Music Playground," 9pm, free.
Cellar: "Replay Sundays," 9pm, free.
Edge: "'80s at 8," w/ DJ MC2, 8pm
Elbo Room: "Dub Mission," w/ Peter Lionheart & Luv Fyah, DJ Sep, Maneesh the Twister, 9pm, \$6.
EndUp: "Sundaze," 1pm, free before 3 p.m.; "The Rhythm Room," 8pm
Knockout: "Sweater Funk," 10pm, free.
Lookout: "Jock," Sundays, 3-8pm, \$2.
MatrixFillmore: "Bounce," w/ DJ Just, 10pm
Parlor: "Sunday Sessions," w/ DJ Marc deVas-concelos, 9pm, free.
Q Bar: "Gigante," 8pm, free.
Stud: "Let's Go Heavy," w/ DJs Sergio Fedasz, Steve Fabus, and Bus Station John, 9pm, \$5.
Temple: "Sunset Arcade," 9pm, \$10.

ACOUSTIC

Bazaar Cafe: Ukuladies & Gentleman, 6pm
Chapel: The Deep Dark Woods, Frontier Ruckus, 8pm, \$12-\$15.
Chieftain: 198 Fifth St., San Francisco. Traditional Irish Session, 6pm
Lucky Horseshoe: Bernal Mountain Bluegrass Jam, 4pm, free; The Bernal Hillbillies, 8pm
Madrone Art Bar: Spike's Mic Night, 4-8pm, free.

MONDAY 12

ROCK

Knockout: Ancient Wing, Pink Pile, Power Altar, 9pm, \$5.
Make-Out Room: Cocktails, Tiaras, Emotional, DJ Jackie Sugarlumps, 8pm

DANCE

DNA Lounge: "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30pm, \$3-\$5.
Q Bar: "Wanted," w/ DJs Key&Kite and Richie Panic, 9pm, free.
Underground SF: "Vienetta Discotheque," w/ DJs Stanley Frank and Robert Jeffrey, 10pm, free.

ACOUSTIC

Amnesia: The Pick Bluegrass Jam, 6pm, free; Toshio Hirano, 9pm, free.
Brick & Mortar Music Hall: 1 Thomas Dybdahl, 8pm, \$10-\$12.
Fiddler's Green: Terry Savastano, 9:30pm, free.
Saloon: Peter Lindman, 4pm

TUESDAY 13

ROCK

Bottom of the Hill: Beast Fiend, The Atom Age, Raised by Zebras, 9pm, \$8.
DNA Lounge: Skid Row, Black Star Riders, State Line Empire, 8pm, \$25-\$30.
Hemlock Tavern: Wag, Curtin, Sea Knight, 8:30pm, \$6.
Hotel Utah: Gotaway Girl, Hopi Astronaut, Scarlett Rabe, 8pm, \$8-\$10.
Knockout: The Spyrals, Is/Is, Union Pacific, DJ Pariah Carey, 9:30pm, \$7.

DANCE

Aunt Charlie's Lounge: "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10pm, \$2.
Harlot: "Tutu Tuesday: 6-Year Anniversary," w/ DJ Atish, 8pm, \$10 (\$2 in a tutu before 11pm).
Monarch: "Soundpieces," 10pm, free-\$10.
Q Bar: "Switch," DJs Jenna Riot & Andre, 9pm, \$3.
Underground SF: "Shelter," 10pm, free.

ACOUSTIC

Amnesia: B. Hamilton, Cave Clove, Robert Shelton & Carly Bond, 9pm, \$8-\$10.
Bazaar Cafe: Shannon Bryant, 7pm
Chapel: Rusty Stringfield, 8pm, free.
Plough & Stars: Seisiún with Barry O'Connell & Vinnie Cronin, 9pm
Thee Parkside: Holly Golightly & The Brokeoffs, Uke-Hunt, The Crux, 8pm, \$15. SFBG

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Athi-Patra Ruga, The Future White Women of Anzania, 2012; performed as part of Performa Obscura in collaboration with Mikhael Subotzky; commissioned for the exhibition Making Way, Grahamstown, South Africa; photo: Ruth Simbaa; courtesy Athi-Patra Ruga and WHATIFTHEWORLD/GALLERY.

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ARTS + CULTURE



Dress with less

Peter Brook's spare but resonant 'The Suit' takes its Bay Area bow

BY ROBERT AVILA
arts@sfbg.com

THEATER In the 1940s and '50s, Sophiatown was a poor and rough but exceptionally vibrant black suburb of Johannesburg. Its destruction under apartheid, which entailed the forced removal of residents in 1955, remains a painful emblem of South Africa's racist system. It also forms the suggestive backdrop to a small domestic tale of infidelity in Théâtre des Bouffes du Nord's touring production of *The Suit* — directed and co-adapted from the famous Can Themba short story by legendary maestro Peter Brook, and now making its Bay Area debut at American Conservatory Theater — which turns the personal lives of its protagonists into an existential rumination and a subtle but resonant political allegory.

But in Brook's hands — and those of his principal collaborators, translator and co-adaptor Marie-Hélène Estienne and composer Franck Krawczyk, working with the stage adaptation by Mothobi Mutloatse and Barney Simon — the story and its themes are inseparable from a pure theatrical experience. With a few choice properties, a fine trio of actors, a smattering of evocative songs, and three protean musicians (who add a rich soundscape to the proceedings as well as good-naturedly people scenes when necessary), *The Suit* unfolds as a deceptively simple, wistful, and whimsical communion with its audience, a shared space for dreaming the world as it really is and as it might be.

To this end, the stage comes dressed with little more than a handful of brightly colored wooden chairs and a couple of empty rolling coat racks, the latter serving variously as closet, wall, entry way, or bus shelter. Each of the three actors helps to narrate the story, which centers on Philomen (played by the impressive Ugandan-born London-based actor Ivanno Jeremiah) and his beautiful young wife, Matilda (radiant South African actor and singer Nonhlanhla Kheswa).

The third actor (charismatic New York actor Jordan Barbour)

acts as principal narrator, describing early 1950s Sophiatown as the setting for the story, while also winningly playing Philomen's best friend and other incidental parts. The three musicians (guitarist Arthur Astier, pianist Mark Christine, and trumpet player Mark Kavuma) meanwhile engage with the action in various ways, as accompanists, as fellow players, and silent witnesses.

Philomen, deeply in love with Matilda, is devastated when, en route to work one day, he learns from his friend that she may be having an affair. He heads home instead and discovers her in bed with a young man who promptly runs out of the house, leaving behind his suit. He decides the suit will be the basis of Matilda's punishment. She will have to care for it as an honored guest in their house, to the point of feeding it meals and taking it along

for the couple's
strolls
around
the

neighborhood. This humiliation takes a heavy toll on Matilda, but she is powerless to change Philomen's mind on the matter. For his part, he acknowledges that he has lost his former self, that some "mechanism" that was his life has broken down and now functions perversely. It is finally his best friend who, in a quietly poignant moment of contact, convinces him to forgive and forget, but by then it is too late.

The domestic world and its promise of bliss are thus distorted and starved, and come to resemble instead something more like a cage, while mirroring a larger system of oppression outside — especially as news comes of the forced relocation of Sophiatown's residents and the resistance movement it sparks.

But in its deft, joyful staging and gorgeous musicality, the production never lets go of the sense of what is being denied, namely a profound harmony and a depth of feeling, making their loss in the story all the more affecting. Moreover, the music itself (mingling traditional African songs with one by Nina Simone, as well as a raw and stirring rendition of Abel

Meeropol's "Strange Fruit") reveals a consonance with histories, legacies, and unsung stories much closer to home. **SFBG**

THE SUIT

Through May 18,
\$20-\$120
ACT's Geary
Theater
415 Geary, SF
www.act-sf.org

NONHLANHLA KHESWA IN THE SUIT

PHOTO
BY JOHN
PERSSON



Take to the sky

Smuin
Ballet
marks 20
years with its
XXCENTRICS
Spring Dance
Series

BY RITA FELCIANO
arts@sfbg.com

DANCE With world premieres by Amy Seiwert and Val Caniparoli, and the late Michael Smuin's affectionate tribute to George Gershwin, Smuin Ballet closed its 20th anniversary season with fine choreography, good music, excellent performances, and, most of all, an intelligent perspective of what ballet in the 21st century has to offer. Today Smuin is a thoroughly contemporary troupe with a promising vision of what it wants to be.

Caniparoli set his full ensemble piece, *Tutto Eccetto il Lavandino* (everything but the kitchen sink), to a number of Vivaldi scores, including at least one for pipe organ. The work is accurately named. The emotional range slithered between goofy and poignant, refined and raucous. At times, the attempts to be clever and amusing at all costs could have been a little more restrained. But as a whole, the variety of approaches Caniparoli took made for an appealing new work.

Still a character dancer with the San Francisco Ballet despite his 30 years of experience choreographing all over the country, Caniparoli created a lively, unpretentious romp for 16 dancers, balancing smaller, more emotionally-flavored sections with full ensemble numbers. Unlike other contemporary ballet choreographers, who seem to feel that the toe shoe is hopelessly passé, Caniparoli put his women on point. They were completely at ease engaging in his more complex approach to working feet.

Some of the gestural language — stepping through a ring created by arms, crawling between legs, covering ears, torso shakes, flailing arms — looked like movie silliness, but mostly still charmed because everything grew so clearly out of the music.

Caniparoli has a nuanced touch with duets and trios. He also takes full advantage of today's athletically trained dancers; the women are lifted, slid, and turned over and upside down in every way. The ever-shifting relationship between Terez Dean, Aidan DeYoung, and Weston Krukow felt congenial. More romantic was the duet for the long-limbed and beautifully matched Jane Rehm and Joshua Reynolds. Another, for Ben Needham-Wood and Christian Squires, initially seemed contentious, but ended by looking toward a possibly common future.

Seiwert's *But Now I Must Rest* is an exquisite and embracing tribute to the late Cape Verde singer Cesária Évora. It is a work in which Seiwert takes a more theatrical dramatic approach to dance making than usual. *But Now* is a beautifully realized piece of choreography, performed by dancers in tune with Seiwert's vision. It showcases the very

fine Susan Roemer, one of Smuin's longtime dancers, in the role of the "barefoot diva" who, by choosing to perform without shoes, paid tribute to the millions of women who cannot afford them. The solicitous Reynolds partnered her sometimes lovingly, sometimes just by holding her up. He seemed a friend, a lover, a guide.

Using as raw material gestures and movements from Évora's performances — researched with the help of dancer Katherine Wells — Seiwert created wave after wave of lush and sensuous dancing that flooded the stage. Sometimes it enveloped Roemer and Reynolds; sometimes it served as a foil, much the way backup musicians might function; and sometimes the dancers embraced each other as a community. And everything was performed to those lilting beats and rocking rhythms.

A lightly skipping trio (Dean, Jonathan Dummar and Krukow) streaking across the stage suggested happier times, but Christian Squires' ashen solo dragged him down with grief. It was a risk to actually have him weep, but he brought it off.

The production values were excellent. Sandra Woodall's earth-toned costumes, with bustiers for the women and, for everyone, floor-length skirts with slits to the hip, allowed for freedom of movement and high-lighted working legs. Brian Jones' azure lighting suggested a view one might glimpse, gazing out from an island.

The excerpts from Smuin's full-evening *Dancin' with Gershwin* threw a spotlight on a man of the theater, at home in ballet but also in love with Broadway. When he created the work in 2001, Smuin commissioned the still impressive costumes from the excellent Willa Kim; lighting from Sara Linnie Slocum; and serviceable sets by Rick Goodwin. *Dancin'* opened with video posters from the shows by the redoubtable Gershwins; they elicited both sighs and cheers from the audience.

It's a rare company that offers its performers opportunities in ballroom, ballet, tap, jazz, modern, and show dancing. Smuin's troupe took to the challenge with obvious glee. Erin Yarbrough swooned and triumphed with Krukow. Supported by guys with strippers' fans, Erica Felsch relished being the vamp, though she was no competition to Marilyn Monroe. A poignant Rehm's pained but resilient "Summertime," as sung by Peter Gabriel, recalled the whole of the composer's glorious *Porgy and Bess*. With Shannon Hurlbut, still a respectable tapper, at the helm, the dancers click-clacked through the final "Shall We Dance." If that was a question, the answer was a resounding "Yes!" **SFBG**

XXCENTRICS SPRING DANCE SERIES

Wed/7-Sat/10, 8pm (also Sat/10, 2pm); Sun/11, 2pm, \$24-\$64
Yerba Buena Center for the Arts
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FINAL WEEKS



YOGA

THE ART OF TRANSFORMATION

ASIAN ART MUSEUM THROUGH MAY 25
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Yoga: The Art of Transformation is the world's first major art exhibition about yoga. It explores yoga's fascinating history and its transformation into a global phenomenon with millions of practitioners. Highlights include stunning masterpieces of Indian sculpture and painting; pages from the first illustrated book of yoga postures (asanas); and a Thomas Edison film, *Hindoo Fakir* (1902), the first American movie ever produced about India.

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Yoga: The Art of Transformation was organized by the Arthur M. Sackler Gallery, Smithsonian Institution with support from the Friends of the Freer and Sackler Galleries, the Art Mentor Foundation Lucerne and the Ebrahimi Family Foundation. Presentation at the Asian Art Museum is made possible with the generous support of Helen and Rajnikant Desai, The Bernard Osher Foundation, E. Rhodes and Leona B. Carpenter Foundation, Kumar and Vijaya Malavalli, Society for Asian Art, and Walter & Elise Haas Fund. Image: Three aspects of the Absolute (detail), page 1 from a manuscript of the *Nath Charit*, 1823, by Bulaki (Indian, active early 1800s). India; Rajasthan state, former kingdom of Marwar, Jodhpur. Opaque watercolor, gold, and tin alloy on paper. Courtesy of the Mehrangarh Museum Trust, RJS 2399.

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ARTS + CULTURE STAGE LISTINGS

LESLIE IVY AND JACQUELINE DENNIS STAR
IN *THE COLOR PURPLE* AT HILLBARN THEATRE.

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For complete stage listings, see www.sfbg.com.

THEATER

OPENING

Chasing Mehserle Intersection for the Arts, 925 Mission, SF; chasingmehserle.brownpapertickets.com. \$25. Opens Thu/8, 8pm. Runs Thu-Sun and Mon/12, 8pm. Through May 24. Also May 29-31, 8pm, \$15-25, Z Space, 450 Florida, SF; www.zspace.org. Intersection for the Arts, Campo Santo, and the Living Word Project present Chinaka Hodge's performance piece about Oakland in the aftermath of the Oscar Grant killing.

Lovebirds Marsh San Francisco Studio, 1062 Valencia, SF; www.themarsh.org. \$20-100. Opens Sat/10, 8:30pm. Runs Fri, 8pm; Sat, 8:30pm. Through May 31. Award-winning solo theater artist Marga Gomez brings her hit comedy back for a limited run before taking it to New York in June.

BAY AREA

The Color Purple Hillbarn Theatre, 1285 East Hillsdale, Foster City; www.hillbarntheatre.org. \$23-38. Previews Thu/8, 8pm. Opens Fri/9, 8pm. Runs Thu-Sat, 8pm; Sun, 2pm. Through June 1. Hillbarn Theatre closes its 73rd season with the musical adaptation of Alice Walker's classic novel.

ONGOING

Communiqué N@10 Exit on Taylor, 277 Taylor, SF; www.cuttingball.com. \$10-50. Thu, 7:30; Fri-Sat, 8pm (also Sat, 2pm); Sun, 5pm. Through May 25. Cutting Ball Theater closes its 15th season with the American premiere of Samuel Gallet's drama inspired by recent racial tensions in France.

"DIVAfest" Exit Theatre, 156 Eddy, SF; www.divafest.info. Prices and showtimes vary. Through May 24. This 13th annual festival celebrates the work of women artists, with performances including the premiere of *Rat Girl* (adapted from the memoir by rocker Kristin Hersh), Margery Fairchild's ballet comedy *The Pas De Quatre*, a reading by acclaimed poet Diane di Prima, and more.

Dracula Shelton Theater, 533 Sutter, SF; sfdracula.blogspot.com. \$35. Thu-Sat, 8pm. Through May 31. Kellerson Productions presents a new adaptation of the Bram Stoker classic.

Du Barry Was a Lady Eureka Theatre, 215 Jackson, SF; www.42ndstmoon.org. \$25-75. Wed-Thu, 7pm; Fri, 8pm; Sat, 6pm (also Sat/10 and May 17, 1pm); Sun, 3pm. Through May 18. 42nd Street Moon presents Cole Porter's saucy musical comedy, with comedian and writer Bruce Vilanch starring.

E-i-E-i-OY! In Bed with the Farmer's Daughter NOHspace, 2840 Mariposa, SF; www.vivienstrauss.com. \$20. Fri/9-Sat/10, 8pm. Vivien Strauss performs her autobiographical solo show.

Feisty Old Jew Marsh San Francisco Main Stage, 1062 Valencia, SF; www.themarsh.org. \$25-100. Sat, 8pm; Sun, 7pm. Starting May 17, performance schedule changes to Sat-Sun, 5pm.

Extended through July 13. Charlie Varon performs his latest solo show, a fictional comedy about "a 20th century man living in a 21st century city."

Pearls Over Shanghai Hypnodrome Theatre, 575 10th St, SF; www.thrillpeddlers.com. \$30-35. Thu-Sat, 8pm. Through May 31. Five years ago, Thrillpeddlers breathed new life into a glitter-dusted piece of Sixties flotsam, beautifully reimagining the Cockettes' raunchy mock-opera *Pearls Over Shanghai* (in collaboration with several surviving members of San Francisco's storied acid-drag troupe) and running it for a whopping 22 months. Written by Cockette Link Martin as a carefree interpretation of a 1926 Broadway play, the baldly stereotyped *Shanghai Gesture*, it was the perfectly lurid vehicle for irreverence in all directions. It's back in this revival, once again helmed by artistic director Russell Blackwood with musical direction by Cockette and local favorite Scrumby Koldewyn. But despite the frisson of featuring some original-original cast members — including "Sweet Pam" Tent (who with Koldewyn also contributes some new dialogue) and Rumi Missabu (regally reprising the role of Madam Gin Sling) — there's less fire the second time around as the production straddles the line between carefully slick and appropriately sloppy. Nevertheless, there are some fine musical numbers and moments throughout. Among these, Zelda Koznofsky,

Birdie-Bob Watt, and Jesse Cortez consistently hit high notes as the singing Andrews Sisters-like trio of Americans thrown into white slavery; Bonni Suval's Lottie Wu is a fierce vixen; and Noah Haydon (as the sultry Petrushka) is a class act. Koldewyn's musical direction and piano accompaniment, meanwhile, provide strong and sure momentum as well as exquisite atmosphere. (Avila)

Romeo and Juliet Phoenix Theatre, 414 Mason, Ste 601, SF; www.eventbrite.com. \$20. Thu-Sat, 8pm; Sun/11 and May 24, 3pm. Through May 24. Ninjaz of Drama performs Shakespeare's tragic romance.

Seminar San Francisco Playhouse, 450 Post, Second Flr, SF; www.sfplayhouse.org. \$20-100. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm); May 18 and June 1 and 8, 2pm. Through June 14. San Francisco Playhouse performs Theresa Rebeck's biting comedy.

Shit & Champagne Rebel, 1772 Market, SF; shitandchampagne.eventbrite.com. \$25. Fri-Sat, 8pm. Open-ended. D'Arcy Drollinger is Champagne White, bodacious blond innocent with a wicked left hook in this cross-dressing '70s-style *White*-sploitation flick, played out live on Rebel's intimate but action-packed barroom stage. Written by Drollinger and co-directed with Laurie Bushman, this high-octane camp send-up of a favored formula comes dependably stocked with stock characters and delightfully protracted by a convoluted plot — all of it played to the hilt by an excellent cast. (Avila)

Sleeping Cutie: A Fractured Fairy Tale Musical Thick House, 1695 18th St, SF; sleepingcutiemusical.tix.com. \$30-40. Thu/8-Sat/10, 8pm; Sun/11, 2pm. Off a Cliff Productions and PlayGround present Diane Sampson and Doug Katsaros' world-premiere musical.

The Speakeasy Undisclosed location (ticket buyers receive a text with directions), SF; www.thespeak-easysf.com. \$70 (gambling chips, \$5-10 extra; after-hours admission, \$10). Thu-Sat, 7-40, 7-50, and 8pm admittance times. Extended through May 24. Boxcar Theater's most ambitious project to date is also one of the more involved and impressively orchestrated theatrical experiences on any Bay Area stage just now. An immersive time-tripping environmental work, *The Speakeasy* takes place in an "undisclosed location" (in fact, a wonderfully redesigned version of the company's Hyde Street theater complex) amid a period-specific cocktail lounge, cabaret, and gambling den inhabited by dozens of Prohibition-era characters and scenarios that unfold around an audience ultimately invited to wander around at will. At one level, this is an invitation to pure dress-up social entertainment. But there are artistic aims here too. Intentionally designed (by co-director and creator Nick A. Olivero with co-director Peter Ruocco) as a fractured super-narrative — in which audiences perceive snatches of overheard stories rather than complete arcs, and can follow those of their own choosing — there's a way the piece becomes specifically and ever more subtly about time itself. This is most pointedly demonstrated in the opening vignettes in the cocktail lounge, where even the ticking of Joe's Clock Shop (the "cover" storefront for the illicit 1920s den inside) can be heard underscoring conversations (deeply ironic in historical hindsight) about war, loss, and regained hope for the future. For a San Francisco currently

gripped by a kind of historical double-recurrence of the roaring Twenties and dire Thirties at once, *The Speakeasy* is not a bad place to sit and ponder the simulacra of our elusive moment. (Avila)

The Suit ACT's Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-120. Wed-Sat, 8pm (also Sat, Wed/7, and May 14, 2pm); Sun, 2pm (May 18, show at 1pm); Tue, 7pm (Tue/13, show at 8pm). Through May 18. ACT performs Peter Brook, Marie Hélène Estienne, and Franck Kravczyk's music-infused drama about betrayal and resentment adapted from the short story by South African author Can Themba.

Tipped & Tipsy Marsh Studio Theater, 1062 Valencia, SF; www.themarsh.org. \$20-50. Sat, 5pm; Sun, 7pm. Extended through May 17. Last fall's San Francisco Fringe Festival began on a high note with Jill Vice's witty and deft solo, *Tipped & Tipsy*, and the Best of Fringe winner is now enjoying another round at solo theater outpost the Marsh. Without set or costume changes, Vice (who developed the piece with Dave Dennison and David Ford) brings the querulous regulars of a skid-row bar to life both vividly and with real quasi-Depression-Era charm. She's a protean physical performer, seamlessly inhabiting the series of oddball outcasts lined up each day at Happy's before bartender Candy — two names as loaded as the clientele. After some hilarious expert summarizing of the dos and don'ts of bar culture, a story unfolds around a battered former boxer and his avuncular relationship with Candy, who tries to cut him off in light of his clearly deteriorating health. Her stance causes much consternation, and even fear, in his barfly associates, while provoking a dangerous showdown with the bar's self-aggrandizing sleazeball owner, Rico. With a love of the underdog and strong writing and acting at its core, *Tipsy* breezes by, leaving a superlative buzz. (Avila)

"Des Voix: Found in Translation Biennial 2014" Various venues, SF; www.desvoixfestival.com. Prices vary. Through May 25. In addition to *Communiqué N@10* (listed above), this festival of contemporary French playwrights and cinema includes four new play translations, a "New Play Nightclub," film screenings, and more. Presented by Playwrights Foundation, Tides Theatre, Cutting Ball Theater, French International School, and the French Consulate of San Francisco.

Waxing West Brava Theater Center, 2781 24th St, SF; www.brava.org. \$20. Thu-Sat, 8pm; Sun, 3pm. Through May 18. Brava! For Women in the Arts and RasaNova Theater present the West Coast premiere of Saviana Stanescu's tale of a Romanian mail-order bride haunted by her country's past.

BAY AREA

Fences Marin Theatre Company, 397 Miller, Mill Valley; www.marintheatre.org. \$37-58. Wed/7, 7:30pm; Thu/8-Sat/10, 8pm (also Sat/10, 2pm); Sun/11, 2 and 7pm. Marin Theatre Company performs August Wilson's Pulitzer- and Tony-winning drama, with an all-star cast of Bay Area talent: Carl Lumbly, Steven Anthony Jones, and Margo Hall.

Geezer Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$25-50. New show schedule: Wed, 8pm; Sat, 3pm. Extended through May 24. Geoff Hoyle moves his hit comedy about aging to the East Bay.

The Letters Harry's UpStage, Aurora Theatre Company, 2081 Addison, Berk; www.auroratheatre.org. \$28-32. Wed-Sat, 8pm; Sun, 2pm. Through June 1. Aurora Theatre Company showcases its new second-stage performance space with John W. Lowell's suspenseful thriller.

Mutt: Let's All Talk About Race La Val's Subterranean, 1834 Euclid, Berk; www.impacttheatre.com. \$10-20. Thu-Sat, 8pm; Sun, 7pm. Through June 8. Impact Theatre and Ferocious Lotus Theatre Company present the world premiere of Christopher Chen's political satire.

Nantucket Marsh Berkeley MainStage, 2120 Allston, Berk; www.themarsh.org. \$25-100 (all tickets include a picnic dinner). Thu and Sat, 7pm. Through June 14. Acclaimed solo performer Mark Kenward presents his "haunting yet hilarious" autobiographical show about growing up on Nantucket.

Not a Genuine Black Man Osher Studio, 2055 Center, Berk; www.berkeleyrep.org. \$30-45. Wed, 7pm (no shows May 14, 21, or 28); Thu-Sat, 8pm (no shows Fri/9-Sat/10). Through May 31. Brian Copeland brings his acclaimed, long-running solo show to Berkeley Rep for a 10th anniversary limited run.

Tribes Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; www.berkeleyrep.org. \$29-99. Tue and Thu-Sat, 8pm (also Sat, 2pm); Wed and Sun, 7pm (also Sun, 2pm; no 2pm show May 18). Through May 18. Berkeley Rep performs Nina Raine's family drama about a young deaf man who comes of age.

Wittenberg Aurora Theatre, 2081 Addison, Berk; www.auroratheatre.org. \$32-60. Wed/7-Sat/10, 8pm; Sun/11, 2 and 7pm. Aurora Theatre Company performs David Davalos' comedy about reason versus faith. **SFBG**

PHOTO BY MARK AND TRACY PHOTOGRAPHY

ARTS + CULTURE ON THE CHEAP



DAREDEVILS LIKE JOSH BOOTHBY (PICTURED IN 2013) CATCH AIR AT THE RED BULL RIDE + STYLE BICYCLE EVENT IN JUSTIN HERMAN PLAZA SAT/10.

Listings are compiled by Guardian staff. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Selector.

WEDNESDAY 7

"The Gulf of Guinea Island Expeditions: Academy Adventures at the Center of the World" California Academy of Sciences, Tusher African Hall, 55 Music Concourse Dr, Golden Gate Park, SF; www.calacademy.org. 7pm, \$10-12. Cal Academy biologist Robert Drewes discusses the latest Academy research in Africa's Gulf of Guinea Islands.

THURSDAY 8

Kim Bancroft Mechanics' Institute, 57 Post, SF; www.milibrary.org. 6pm, \$15. Bancroft presents a performance inspired by her new, abridged edition of early 20th century historian (and Bancroft's great-great-grandfather) Hubert Howe Bancroft's *Literary Industries: Chasing a Vanishing West*.

"Bike to Work Day" Citywide, SF; sfbike.org/btwd. All day, free. Celebrate the 20th anniversary of Bike to Work Day by pedaling to work. The SF Bicycle Coalition hosts 26 "Energizer Stations," as well as bike safety classes and other related events.

"Frankly Speaking: A Book Party!" Take 5 Café, 3130 Sacramento, Berk; www.eroplay.com. 7-9pm, free. A celebration of the life and work of performance artist Frank Moore.

"The Secret Lives of Microbes: Amoeba in the Room" Koret Auditorium, SF Public Library, 100 Larkin, SF; www.calacademy.org. 6pm, free. Botanist Nicholas P. Money discusses microbial biodiversity.

FRIDAY 9

Sophia Amoruso Books Inc., Opera Plaza, 601 Van Ness, SF; www.booksinc.net. 7-9pm, free. The founder and CEO of popular online fashion retailer Nasty Gal shares her debut book, *#GIRLBOSS*.

SATURDAY 10

"Fillmore Spring Fling" Check in at Kiehl's, 1971 Fillmore, SF; fillmoreparty.eventbrite.com. 1-5pm, \$20. Fillmore Street's merchants (including boutiques like Alexis Bittar, Benefit, James Perse, Steven Alan, etc.) combine forces for this raffle giving away gift certificates, wine tastings, yoga classes, and more.

"I Was a Teenage Zombie Prom" El Rio, 3158 Mission, SF; www.sfbzombiebar.com. 9pm, \$10. Get gussied up in your finest zombie-prom attire (tiaras, pouffy gowns, brrraaaaaiinnssss) and raise money for AIDS LifeCycle by enjoying performances by Ana PocaLips, Johnny Rockitt, Rita Dambook, Florence Frightengale, and others.

"Red Bull Ride + Style" Justin Herman Plaza, Embarcadero at Market, SF; redbull.com/riden-style. 11am-4pm, free. Fifty of the world's best fixed gear racers and freestylers compete in this annual battle, a spectator-friendly event which also makes use of custom-built, artistically-designed race courses and ramps.

"Valencia Corridor Sidewalk Sale" Valencia St, SF; www.valenciastsf.com. All day, free. The merchants of Valencia and its adjacent streets (826 Valencia, BellJar, Mission Bicycle Company, Paxton Gate, etc.) offer deals and specials.

"Writers with Drinks" Make-Out Room, 3225 22nd St, SF; www.writerswithdrinks.com. 7:30pm, \$5-10. With Bich Minh Nguyen, Ariel Gore, David Winter, and Baruch Porras-Hernandez.

SUNDAY 11

Nike missile site tour Park at Marin Headlands Visitors' Center (meet at missile site gate), 948 Fort Barry, Sausalito; RSVP required to ragtim-ing@comcast.net. 11:15am, free. Congregation Kol Shofar presents this private tour by a Golden Gate National Recreation Area ranger, visiting the historic, Cold War-era Nike missile site. All ages and nonmembers welcome.

MONDAY 12

"Anarchism: Its Past, Present, and Future" Global Exchange, 2017 Mission, SF; (510) 776-2127. 6:15pm, free. Panel discussion with Ramsey Kanaan (AK Press and PM Press), Liz Highleyman (journalist and historian), and Joey Cain (Bound Together Bookstore, LGBT activist). **"The Story of the Human Body"** California Academy of Sciences, Tusher African Hall, 55 Music Concourse Dr, Golden Gate Park, SF; www.calacademy.org. 7pm, \$12-15. Biologist Daniel Lieberman discusses the major evolutionary transformations that have shaped the human body.

TUESDAY 13

"Brown vs. Board of Education at 60: Examining Racial Equity in SF in Education" California Historical Society, 678 Mission, SF; www.californiahistoricalsociety.org. 6-8pm, free. San Francisco Human Rights Commission, Lawyers' Committee for Civil Rights, USF School of Education, and Coleman Advocates present this conversation honoring the 60th anniversary of the Brown v. Board of Education court decision.

"Litquake's Epicenter: Kaui Hart Hemmings and Michelle Richmond" Hotel Rex, 562 Sutter, SF; www.litquake.org. 7pm, \$5-15. Hemmings (*The Descendants*) discusses her latest book, *The Possibilities*, with Michelle Richmond, author of *Golden State*.

"Odd Salon Presents: Evolve" DNA Lounge, 375 11th St, SF; www.oddsalon.com. 7pm, \$15. Speakers Danielle Vincent, Chris Ventor, Chris Carrico, and Chris Reeves share stories of change and adaptation. **SFBG**

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FILM



BFFS: GUGU MBATHA-RAW AND SARAH GADON IN *BELLE*
PHOTO COURTESY OF FOX SEARCHLIGHT

Skin deep

Costume drama ‘Belle’ takes on race and class in 18th century England

BY DENNIS HARVEY
arts@sfbg.com

FILM A 1779 painting commissioned by the First Earl of Mansfield (and now owned by the present one) portrays two young women near a lake. One faces us formally, composedly, suggesting the posture held over hours of sitting in the (unknown) artist’s studio; but the other, whose arm she grasps, is tilted forward in motion, wears an exotic feathered turban and plunging neckline, with one hand rakishly cradling a cheek. The contrast is all the more striking because the former lady is white and the latter black, yet the image lacks any typical indicator that their relationship was a master-servant one. Indeed, they give every appearance of simply being friends.

Without that canvas, history might have entirely forgotten Dido Elizabeth Belle, who’d been born 18 years earlier in the West Indies to Sir John Lindsay, an admiral of the British Navy, and Maria Belle — who may have been an African slave captured from the Spanish in Havana. At some early point Dido was deposited in England, to the care of Lindsay’s childless aunt and uncle. Little is known about the decades she spent in their household, during which time her father passed away. But interestingly, the great-uncle she was primarily raised by was also Lord Chief Justice at a time when there was increasing public pressure for the Empire to end its participation in the lucrative global slave trade. He eventually made court decisions that at least began turning the English legal tide against that cruel institution.

His life is much better chronicled than that of illegitimate ward Dido, so in focusing on her experience, the new costume drama *Belle* is by necessity largely an imaginative fiction. This handsome piece directed by former actress Amma Asante and written by Misan Sagay offers all the conventional satisfactions of *Masterpiece Theatre*-type cinema, involving as it does well-dressed aristocratic intrigue in fabulous settings. But while *Belle* is just a thoroughly satisfying rather than truly inspired example of the genre, it benefits from having



more on its mind than romance and royalty: Taking place in an almost absurdly rarefied, privileged circumstance, particularly as compared to the institutionalized brutality shown in something like 2013’s *12 Years a Slave*, it nonetheless also makes us confront the injustice of rating one class of person beneath another.

Entrusted with all naive good intentions by dashing, kind Lindsay (Matthew Goode) to previously unmet relatives after her mother’s death, young Dido (Lauren Julien-Box) suffers the inevitable culture shock. But she’s not half as shocked as her new minders, who sputter “But ... she’s *black!*” before dad promptly sails off again. Nonetheless, Lord Mansfield (Tom Willkinson), Lady Mansfield (Emily Watson) and live-in spinster sibling Lady Murray (Penelope Wilton) endeavor to raise this child as they would any other — like Elizabeth (Cara Jenkins), another illegitimate family offspring they’ve been stuck with. The two girls become inseparable, and so long as they stay within the enormous estate’s bounds, they are equals.

But once they reach marriageable age, their differently disabled social statuses become hard to ignore. Both are beautiful and well-bred, yes. But quiet, intelligent Dido (Gugu Mbatha-Raw) is heiress to a fortune, one that might tempt suitors even as her skin color makes her very existence a sordid scandal for some. Meanwhile, Elizabeth (Sarah Gadon) is blonde, vivacious, and penniless, which makes her pretty well useless in this milieu where blue blood is prized, yet in reality held less valuable than cash money. Undesirable to their alleged peers, and barred by propriety from marrying “beneath” them, they seemingly cannot marry at all — and what other role

is left them in this era, besides the unhappy spinster-housekeeper one Lady Murray endures? Among those dangling possible solutions — albeit sometimes treacherously — are two bachelor sons (James Norton, *Harry Potter* villain Tom Felton) of the icy Lady Ashford (Miranda Richardson), and a more humbly born legal apprentice (Sam Reid) who hopes to sway Judge Mansfield toward the abolitionist cause.

Belle does indeed sometimes commit the sin of forcing post-Civil Rights morality and other very modern mindsets on characters who would hardly be so advanced in the late 1700s. But that seems forgivable in this context, given that a movie that fully internalized Dido’s perceived racial inferiority would be too bleak to provide any of this one’s Jane Austen-esque pleasures. (Besides, there is some admittedly sketchy evidence that the real Dido was educated and otherwise treated as an equal within her immediate family circle, not to mention unthinkingly obeyed by their servants.)

There’s a fairy-tale appeal to the lovely, deft leads, a familiar satisfying dastardliness to their foes, and of course no end of scene-stealing from the support-cast veterans. Unlike a movie such as 1999’s *Mansfield Park* or the awful Reese Witherspoon *Vanity Fair* (2004), the weightier external historical issues aren’t clumsily shoehorned into existing texts. *Belle* gets to address both fancy-dress love stuff and the grotesque injustice of a “civilized” world built on slavery because, in this stranger-than-fiction instance, the two are more or less evenly relevant. Which makes this a guilt-free teacake of its type, one you can have *and* eat, too. **SFBG**

BELLE opens Fri/9 in San Francisco.



Needs salt

'Tasting Menu' a bland addition to the foodie-movie trend

BY CHERYL EDDY
cheryl@sfbg.com

FILM Foodie movies — a perennially popular genre, thanks to standard-bearers like 1996's *Big Night* and 1994's *Eat Drink Man Woman* — are having a particularly heady moment. There's Steve Coogan and Rob Brydon's travelogue *The Trip to Italy* — as full of hilarious impressions as it is delectable pasta dishes — which screened to appreciative crowds at the San Francisco International Film Festival; and Jon Favreau's food-truck comedy, *Chef*, poised to open locally May 16 after taking the audience award at Tribeca.

Beyond narrative films and documentaries (see: 2011's hugely popular *Jiro Dreams of Sushi*), there's intense interest in celebrity chef culture, which has crossed over into pop culture with the success of shows like *Top Chef* and *Anthony Bourdain: Parts Unknown*, not to mention gossip sites' breathless reporting on food trends (is the cronut craze over yet, or what?). In late April, Copenhagen's Noma was named numero uno among the San Pellegrino World's 50 Best Restaurants, aka "the Oscars of fine dining," per CNN. But no restaurant was more lauded in its lifespan than Ferran Adrià's legendary El Bulli, which closed in 2011. Naturally, someone made a documentary about the joint — on Spain's Costa Brava — and now there's *Tasting Menu*, an ensemble Euro-comedy that takes place at "Chakula," a 30-seat restaurant on Spain's Costa Brava that's about to serve its final meal.

Why is the apparently successful Chakula closing? Gorgeous chef Mar (Vicenta N'Dongo) isn't saying, nor is she revealing the final menu — and neither is director and co-writer Roger Gual (2002's *Smoking Room*). We catch glimpses of artfully plated

dishes as they're assembled in the kitchen and whisked around the seaside dining room (and get one descriptor: "Snail caviar"), but this ain't *Like Water for Chocolate*-level cooking porn. Gual is mostly concerned with the diners themselves, all of whom are rich, well-connected, or lucky enough to have scored the most exclusive reservation on the planet. Alas, there's not a truly compelling personality among them, though an impish widow (Fionnula Flanagan) who dines with an urn containing her husband's ashes, and a mysteriously morose man (Stephen Rea) who may or may not be a food critic, come the closest. (The Spain-set movie was mostly filmed in Ireland, hence the presence of these Irish stars.)

Elsewhere, there's estranged couple Rachel and Marc (Claudia Bassols and Jan Cornet, the latter last seen undergoing an epic transformation in 2011's *The Skin I Live In*) whose passion is reignited in the presence of snail caviar; a nervous *maitre d'* (Andrew Tarbet) charged with overseeing the top-secret surprise dessert; a pair of grouchy Japanese businessmen who are competing to take over the restaurant after Mar steps aside; and assorted other stereotypes and rivals tossed in to bring tension to what's essentially a pleasant-yet-woefully-unexciting dinner party, filled with guests who linger much longer than they should. Last-act excitement enters, kinda, when a boat sinks just offshore and the assembled company rushes to help, but by then there's no saving *Tasting Menu*, whose blandness comes into face-slapping focus when Flanagan's character counsels the romantically confused Rachel to "just follow your heart" and that "there's nothing more precious than freedom." **SFBG**

TASTING MENU opens May 16 in SF.

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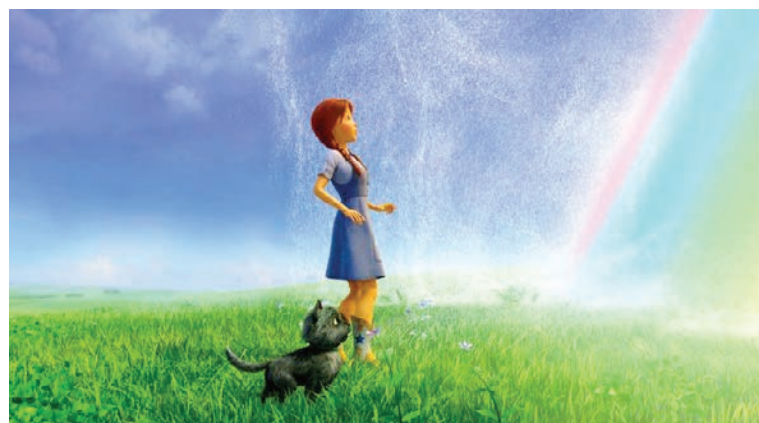
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FILM LISTINGS

RAINBOW REDUX: *LEGENDS OF OZ: DOROTHY'S RETURN*



Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

SF INTERNATIONAL FILM FESTIVAL

The 57th San Francisco International Film Festival runs through Thu/8. Screening venues include the Castro Theatre, 429 Castro, SF; New People Cinema, 1746 Post, SF; Pacific Film Archive, 2575 Bancroft, Berk; and Sundance Kabuki Cinemas, 1881 Post, SF. For tickets (most shows \$15) and complete schedule, visit festival.sffs.org.

OPENING

Belle See "Skin Deep." (1:45) *Albany, Embarcadero.*

Legends of Oz: Dorothy's Return Computer-animated musical which does not look to resemble 1985's spooky-great *Return to Oz*. Case in point: Dorothy is voiced by *Glee*'s Lea Michele. (1:28) *Presidio.*

Neighbors Seth Rogen and Zac Efron star in this comedy about a family with a newborn forced to live next door to a frat house. (1:37) *Four Star, Presidio.*

Now: In the Wings on a World Stage In 2011, a production of *Richard III* starring Kevin Spacey played SF's Curran Theatre; it was but one stop on a dreamy world tour (London, Istanbul, Beijing, Sydney, Doha, Brooklyn, and Epidaurus, Greece) for an American and British company and crew directed by Brit Sam Mendes, who guided Spacey to an Oscar (and earned one himself) for 1999's *American Beauty*. This backstage doc — fully endorsed by Spacey and co., so don't expect any juicy spats or diva routines — follows this rambling troupe around the world as they work through one of Shakespeare's most iconic history plays. Initially, some of the younger actors feel intimidated (and some of the Americans feel nervous about interpreting the Bard alongside Brits, despite the fact that superstar Spacey is spearheading the whole thing), but gradually the group becomes close-knit. Pretty scenery aside, most of the travel stuff is feather-

weight ("The culture [in Istanbul] is just crazy!" is one typically shallow insight), but watching the show from the inside out offers an intriguing look at the dramatic process. Still, as Mendes and others point out, "the thrill of theater is the fact that it's live" and "ephemeral" — qualities not captured by this rather conventional doc. If you're an aspiring actor, however, *Now* is probably essential viewing nonetheless. (1:33) *Roxie.* (Eddy)

Young and Beautiful The titular attributes may be obvious surface ones, but they're pretty much all we can take for granted in the character of Isabelle (Marine Vacth), a 17-year-old Parisian first met on a summer beach vacation with her family. With younger brother Victor (Fantin Ravat) as confidante, she methodically if haltingly sets out to shed her virginity, choosing as the lucky deflowerer a nice, very handsome German tourist (Lucas Prisor). The experience seems to leave her ambivalent, however, and a certain cool psychological opacity lingers after the clan goes home, and Isabelle returns to school while commencing a secret life so outré and baffling we would dearly love to understand her motivations. (Suffice it to say that the obvious reasons, love and/or need of money and/or sex, do not appear applicable in her case.) Is she rebelling? If so, against what? Probably not her easygoing mother and stepfather, played by Geraldine Pailhas and Frederic Pierrot. Reminiscent of *Belle de Jour* (1967) not just in premise but in dispassionate treatment of it, François Ozon's latest sports his usual crisp directorial authority and eye for telling detail. But it's built around a cipher, requiring an 11th-hour appearance by his past muse Charlotte Rampling in order to suddenly snap into focus — even as Isabelle remains something of a blur. (1:35) *Opera Plaza, Shattuck.* (Harvey)

ONGOING

The Amazing Spider-Man 2 The best thing about *The Amazing Spider-Man 2* — the sequel to the 2012 reboot that nobody really wanted in the first place — is the achingly cute chemistry between real-life couple Andrew Garfield (Peter Parker/Spider-Man) and Emma Stone (Gwen Stacy, whose fate is no spoiler to anyone who is familiar with the Spider-Man canon). Can't deny it; those two are adorbs. But since *Spider-Man* is supposed to be an action

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FILM LISTINGS

AHEAD OF THE UPCOMING AMERICAN REMAKE, ISHIRO HONDA'S ORIGINAL *GODZILLA* (1954) RAMPAGES STARTING FRI/9 AT THE SUNDANCE KABUKI.

PHOTO COURTESY OF RIALTO PICTURES

movie, not a romantic comedy, it spends most of its time setting up foes for the webslinger (Jamie Foxx as a nerd zapped into the power-mad Electro; Dane DeHaan as bratty rich kid Harry Osborn), as well as rehashing the mysterious deaths of Peter's parents, and underlining for approximately the zillionth time the disconnect between the media's perception of Spider-Man (he's a menace! He interferes with police work!) and the ecstatic love the people of New York have for the guy — understandable, since he's in the business of saving their butts on a regular basis. This isn't a crappy movie by any means; it's entertaining enough, and the 3D swooping-between-skyscrapers FX have gotten quite dazzling. But there's still a heavy air of "This *again?*" that hangs over the whole thing. Doesn't Marvel have enough dough from the *Avengers* movies to let Spidey take an extended vacation? (2:20) *Balboa, Marina* (showing the original version and a version with Chinese subtitles), *Metreon*, *1000 Van Ness*, *Sundance Kabuki*. (Eddy)

Fading Gigolo Ah, the charm of a well-aged, seasoned perv ... nope, we don't dare touch the Woody Allen/Dylan Farrow abuse allegations — though those recent headlines flit around the edges of this generally benevolent, almost strangely innocuous charmer, written by and directed John Turturro, who also stars as the curiously blank-faced tabula rasa of a title character. The delights of Mrs. Robinsons have been rhapsodized on film, through the lens of worshipful younger men — less so, their male counterparts, as viewed by other hetero men. The danger of bromance surging into the homoerotic is likely too dire for most, yet somehow bookstore boss Murray (Allen) sees the mysterious, submerged sex appeal in his loyal employee Fioravante (Turturro) and taps him to get involved in a ménage à trois with a society dermatologist (Sharon Stone). The soft-spoken Fioravante turns out to be a smash in the sack with the doc, transforming the opportunistic Murray into a wildly successful pimp as his employee takes on the audacious Selima (Sofia Vergara) and the prim Jewish Orthodox widow Avigail (Vanessa Paradis). The latter character seems to have come straight from another place and time — much like this film, which turns Brooklyn into a something resembling a leaf-strewn European village and recalls odes to revolutionary sexuality in the '60s. The movie's lightly absurd comedy is embedded in the fact that Turturro writes himself into the role of the seducer, the pleaser, while wrapped in the skin of pleasant if everyday-looking Joe, although Paradis, a revelation as a deeply repressed devout mother slowly awakening to her body, points to more serious pleasures, lingering below the surface of all of us. (1:30) *Albany*, *Embarcadero*, *1000 Van Ness*. (Chun)

Ilo Ilo Set in 1997 Singapore at the onset of the country's recession, *Ilo Ilo* focuses on one family, who could be *any* family: father Teck (Chen Tianwen), who's been let go from his sales position and is working various hourly jobs, hoping his wife doesn't find out; pregnant Hwee Leng (a dynamic Yeo Yann Yann), a secretary who's been the "bad cop" in the relationship so long she's kind of grown into the role; and bratty Jiale (Koh Jia Ler), a 10-year-old terror who disobeys at home and gets into fights at school. Into this swirl of domestic tension comes Teresa (Angeli Bayani), a housekeeper-nanny who's left her own family behind in the Philippines in search of a better way of life. It's hell at first — "Auntie Terry" is no Mary Poppins, but she has the patience of a saint, putting up with Jiale's antics and Hwee Leng's ice-queen routine. Slowly, however, she builds a rapport with her young charge, but since *Ilo Ilo* is firmly interested in realism, there's no quick fix to the problems that lie beneath the family strife, despite the kid's obsession with lottery numbers. A remarkably assured debut film from 29-year-old director Anthony Chen, *Ilo Ilo* picked up the Camera D'Or at Cannes, in addition to multiple other fest prizes. The accolades are well-earned — rarely has a film so effectively and subtly captured the day-to-day frustrations of middle-class financial uncertainty. (1:40) *Four Star*. (Eddy)

Locke This virtual solo show stars Tom Hardy as Ivan Locke, a 40-ish construction manager driving to London on the eve of "the biggest cement pour" ever attempted in Europe. But he's driving *away* from that, to the shrill indignation of superiors who expect his reliable on-site supervision, and the increasingly drunken panic of the flunky (voice of Andrew Scott) he's deputized to take his place. The reason for this unprecedented dereliction of responsibility is that Ivan is committed to another responsibility, to "take care of my fuckup." As we gradually realize during his 85-minute drive, that means showing up for the premature birth of the baby he's sired by a fragile, rather hysterical-sounding woman (Olivia Colman) in the brief sole detour from marital

infidelity he's ever taken. Doing so may well end his career, as well as his long-standing marriage to the mother of his sons. But our protagonist is determined at any cost not to become his own late father (with whom he has imaginary conversations), a wastrel who never made good on his obligations to family or anyone else. Shot repeatedly in real time with multiple cameras over 12 nights, then assembled from 16 full-length takes, Steven Knight's *Locke* is a striking experiment that never quite escapes an air of theatrical stunt. In retrospect you realize most of its tension derives not from the core emotional crises, but from narrative red herrings — primarily our terror that anyone multitasking this recklessly behind the wheel is an accident waiting to happen. But the chameleonic Hardy, playing a rather square, middle-class, essentially humorless type unlike any he's done before, makes this effortfully "decent" man so compelling you can't look away. If there's anything this actor can't do, he hasn't tried it yet. (1:35) *Clay*. (Harvey) **SFBG**



REP CLOCK

Schedules are for Wed/7-Tue/13 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6-10. "Other Cinema:"

The Uprising (Snowdon, 2013), Sat, 8:30.

BALBOA THEATRE 3630 Balboa, SF; cinemasf.com/balboa. \$7.50-10. "Popcorn Palace:" **Pee-Wee's Big Adventure** (Burton, 1985), Sat, 10am. Matinee for kids.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. **Frozen** (Buck and Lee, 2013), Sun, 1. Presented sing-along style; advance tickets (\$10-16) at www.ticketweb.com. **CENTER SF** 548 Fillmore, SF; www.brownpapertickets.com. \$10-15. Radical Faerie Film Festival, short films "that embody radical queer sensibilities," Sat, 7:30.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-\$10.75. times. **Super Duper Alice Cooper** (Dunn, Harkema, and McFadyen, 2014), Thu, 7. **For No Good Reason** (Paul, 2013), call for dates and times. **Locke** (Knight, 2014), call for dates and times. **Private Lives** (Kent), Sun, 1 and May 15, 7. Theatrical performance filmed live in London's West End. **Love and Demons** (Allen, 2014), Sun, 7. With director JP Allen and cast members in person.

CLAY 2261 Fillmore, SF; www.landmarktheatres.com. \$10. "Midnight Movies:" **The Room** (Wiseau, 2003), Sat, midnight.

GREAT WALL OF OAKLAND West Grand between Telegraph and Broadway, Oakland; www.oaklandcatvidfest.com. \$5-10. "OakCatVidFest," cat-themed performances, bands, and more, plus kitty adoption opportunities and a film festival, Sat, 3-10.

MECHANICS' INSTITUTE 57 Post, SF; military.org/events. \$10. "CinemaLit Film Series: Comedy Tonight:" **Road to Morocco** (Butler, 1942), Fri, 6.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Film 50: History of Cinema:" **The Five Obstructions** (Von Trier and Leth, 2003), Wed, 3:10. San Francisco International Film Festival, Wed-Thu. See complete schedule and ticket info at festival.sffs.org. "Film and Video Makers at

Cal: Works from the Eisner Prize Competition," Fri, 7.

PARAMOUNT THEATRE 2025 Broadway, Oakl; www.ticketmaster.com. \$5. **Saturday Night Fever** (Badham, 1977), Fri, 8.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **Quake** (Malley, 2014), plus other dance films, Wed, 7, 9. **The M Word** (Jaglom, 2013), Wed-Thu, 6:45, 9:15. **Under the Skin** (Glazer, 2014), Thu, 9:15. "Bay Area Docs:" **Impossible Light** (Ambers, 2014), Thu, 7. With director Jeremy Ambers in person. **NOW: In the Wings on the World Stage** (Whelehan, 2014), May 9-16, check website for times. First Annual San Francisco Intergalactic Feline Film and Video Festival for Humans, celebrating "the cinematic feline in all forms," Sat, noon, 4, 8. **Beyond**

Right and Wrong: Stories of Justice and Forgiveness (Singh, 2012), Mon, 7. **Breeders: A Subclass of Women?** (Lahl and Eppinette, 2014), Tue, 7.

SUNDANCE KABUKI 1881 Post, SF; www.sundancecinemas.com. \$8.75-14. **Godzilla** (Honda, 1954), May 9-15. New restoration of Japanese original.

UNITY IN MARIN 600 Palm, Novato; www.unityinmarin.org. \$10. **Waste Land** (Walker, Harley, and Jardim, 2010), Fri, 7.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. "Astonishing Animation: The Films of Hayao Miyazaki and Studio Ghibli:" **Princess Mononoke** (Miyazaki, 1997), Thu, 7:30 and Sat, 4:30; **The Cat Returns** (Morita, 2002), Sat, 7:30 and Sun, 3:30; **Ponyo** (Miyazaki, 2008), Sun, 1. **SFBG**

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ARIES

March 21-April 19

Too much is too much. It doesn't matter if it's a good thing or bad. You're tapped, and no more "doing" is going to help to level you out. Rejuvenate your frayed mind and heart before you try to fix anything else, Aries. If you come at things with nervous tension you're only likely to multiply your stresses.

TAURUS

April 20-May 20

The only person you should be trying to change is you, Taurus. Instead of focusing on what others are doing or getting caught up in your version of the story being more right than theirs, seek the description of the truth that is the most generous and compassionate. Life may not be fair, but you can be.

GEMINI

May 21-June 21

The way to keep up with the changes in your life is to get clear about your priorities. So much is happening and you need to invest your time and energy wisely. Get back to basics and make a list of the top six things that are important to you, Gemini, and then don't treat a 5 like a 1.

CANCER

June 22-July 22

Protect what and who you love, Cancer. Your relationships need you, so come out of hiding! There's a way you can get caught up with life and go through the motions with the people you love. Make time for your beloveds and then show up, even if that requires some vulnerability and risk-taking.

LEO

July 23-Aug. 22

You don't need to know what's going to happen or even how long the path is. Uncertainty is just a part of life. What you need is to be kind to yourself and others as things develop. You are capable of creating so much joy for yourself and others, Leo, so don't sweat the small stuff this week.

VIRGO

Aug. 23-Sept. 22

What have you let go of in the past month and what have you achieved? Pay attention to all that has come to pass and feel good about the effort it took from you, even if you're not yet where you want to be. You're making great progress, Virgo, and there is great wisdom in appreciation this week.

BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her website at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

LIBRA

Sept. 23-Oct. 22

Thoughtfully work on your relationships, Libra. You may want everything to be OK, even if it's not, or conversely feel itching to go to battle even though this is not the time for it. Slow down and make sure your ego isn't motivating your actions. Remember that you want love and connection and act from that place.

SCORPIO

Oct. 23-Nov. 21

If you aren't acting in ways that you can sustain you'll pay the price in the coming weeks, Scorpio. Be honest with yourself and others about where you're at and what you're game for. If you are successful at things that aren't true to you it will feel kinda awful. Be real, even if it slows you down.

SAGITTARIUS

Nov. 22-Dec. 21

This is a great time to bring your ideas into fruition, Sagittarius, but you may have to collaborate to do it right. Your vision and talent won't be diluted by group efforts this week, so don't worry that you won't get the kind of recognition you deserve by sharing the spotlight. Sharing is caring, love.

CAPRICORN

Dec. 22-Jan. 19

You're not in control of the trajectory of your life. Bummer. But you can (and should!) be very goal oriented, and proactive in trying to make your visions reality. The magic that you'll need to pull this off without going *cray* is patience, my dear Capricorn. And a healthy dose of it this week.

AQUARIUS

Jan. 20-Feb. 18

Stay away from overthinking your worries this week because it will only serve to make things worse. Get in touch with yourself and make sure that your actions are aligned with your intentions. Wherever you find they're not, make a simple action plan to correct it, or change your mind.

PISCES

Feb. 19-March 20

There is no struggle that can't be eased by a little loving kindness, Pisces. Pick the three things or people that you are the most committed to and focus your energy on preserving the goodness there. Don't dilute your vital energies by being pulled in too many directions this week.

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LEGAL NOTICES

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-14-550287. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Regina Elaine Santos for change of name. TO ALL INTERESTED PERSONS: Petitioner Regina Elaine Santos filed a petition with this court for a decree changing names as follows: Present Name: Regina Elaine Santos. Proposed Name: Regina Elaine Santos Delacruz. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 7/01/2014. Time: 9:00 AM, Room 514. Signed by Harry M. Dorfman, Presiding Judge of Superior Court on 4/22/2014.

Apr. 30 May 7, 14, 21, 2014
ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-14-550261. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Hung-Quoc Dan Tran for change of name. TO ALL INTERESTED PERSONS: Petitioner Hung-Quoc Dan Tran filed a petition with this court for a decree changing names as follows: Present Name: Hung-Quoc Dan Tran. Proposed Name: Jonathan Dan Tran. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 6/24/2014. Time: 9:00 AM, Room 514. Signed by Harry M. Dorfman, Presiding Judge of Superior Court on 4/15/2014.

Apr. 30 May 7, 14, 21, 2014
ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-14-550241. SU-

PERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Lura Elizabeth Ethridge for change of name. TO ALL INTERESTED PERSONS: Petitioner Lura Elizabeth Ethridge filed a petition with this court for a decree changing names as follows: Present Name: Lura Elizabeth Ethridge. Proposed Name: Lura Darling. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 6/12/2014. Time: 9:00 AM, Room 514. Signed by Harry M. Dorfman, Presiding Judge of Superior Court on 4/07/2014.

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